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A BIBLIOGRAPHY OF RHETORIC AND PUBLIC ADDRESS FOR THE THE YEAR 1947

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This bibliography includes the more important publications on rhetoric and public address appearing in the year 1947. We have listed and, in many instances, reviewed publications in those major languages having a strong tradition of rhetoric and in those major fields of study producing work of interest to scholars in rhetoric and public address. The survey of materials in the English and the Spanish languages has been reasonably thorough. Unfortunately, the survey in the French and the Germanic has been incomplete, in part because of difficulties in obtaining publications. Items in those languages will be brought up to date in the bibliography for the year 1948. If, aside from these obvious omissions, our readers will send us notations on items which have escaped our notice, we shall include them in the bibliography for next year.

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Abbreviations

A	América (Habana, Cuba)
AHR	The American Historical Review
AL	American Literature
ALQ	The Abraham Lincoln Quarterly
AM	The Americas
AmN&Q	American Notes and Queries
ANNALS	The Annals of the American Academy of Political and Social Science
APSR	The American Political Science Review
AQ	Atlantic Quarterly
AR	Antioch Review
AS	American Scholar
ASR	American Sociological Review
At	Atenea (Concepción, Chile)
AtM	The Atlantic Monthly
BA	Books Abroad
BBM	Boletin Bibliográfico Mexicano (Mexico City)
BDAPC	Bulletin of the Debating Association of Pennsylvania Colleges
BH	Bulletin Hispanique (Bordeaux)
CB	The Classical Bulletin
CH	Current History
CJ	The Classical Journal
CO	Chronicles of Oklahoma
CoR	Contemporary Review
CR	The Classical Review
D	Dialectica
DM	Debater's Magazine
ELH	English Literary History
Et	Ethics
F	Fortnightly
FFR	Film Forum Review
GAVEL	Gavel
H	Hispania
HAHR	Hispanic American Historial Review
HJ	Hibbert Journal
HLQ	Huntington Library Quarterly
HMPEC	Historical Magazine of the Protestant Episcopal Church
ISIS	Isis
It	L'Italia che scrive (Rome)
JAAC	The Journal of Aesthetics and Art Criticism
JAP	Journal of Applied Psychology
JASP	Journal of Abnormal and Social Psychology
JEGP	Journal of English and Germanic Philololgy
JEP	Journal of Educational Psychology
JExP	Journal of Experimental Psychology
JHI	Journal of the History of Ideas
JMH	The Journal of Mississippi History
JNH	Journal of Negro History
JP	The Journal of Politics
JPer	Journal of Personality
JSH	The Journal of Southern History
JSP	Journal of Social Psychology
JPsy	Journal of Psychology
KHQ	The Kansas Historical Quarterly
MA	Mid-America
MIND	Mind
ML	Modern Languages
MLN	Modern Language Notes
MP	Modern Philology
MTQ	Mark Twain Quarterly
MVHR	The Mississippi Valley Historical Review
N	The Nation
NCHR	The North Carolina Historical Review
NEQ	New England Quarterly
NR	The New Republic
NRFH	Nueva Revista de Filologia Hispánica (Mexico City)
NYH	New York History
OHQ	Oregon Historical Quarterly
OSAHQ	The Ohio State Archaeological and Historical Quarterly
PH	Pennsylvania History
Ph	The Phoenix (Toronto)
PMLA	Publications of the Modern Language Association of America
PNQ	Pacific Northwest Quarterly
POQ	Public Opinion Quarterly
PQ	Philological Quarterly
QJS	The Quarterly Journal of Speech
QR	Quarterly Review
RES	Review of English Studies
RHA	Revista de Historia de América (Tacubaya, Mexico)
RI	Revista Iberoamericana (Mexico City)
RIn	Revista de las Indias (Bogotá, Colombia)
RKHS	The Register of the Kentucky Historical Society
RLR	Revue des Langues Romanes
RNC	Revista Nacional de Cultura (Caracas, Venezuela)
RPL	Revue Philosophique de Louvain (Louvain, France)
RS	Rural Sociology
SAQ	South Atlantic Quarterly
SM	Speech Monographs
SR	Sewanee Review
S&S	School and Society
TCR	Teachers College Record
TLS	Times Literary Supplement (London)
UH	Universidad de Habana (Habana, Cuba)
WMQ	The William and Mary Quarterly
WORD	Word
WS	Western Speech

BIBLIOGRAPHY

Bibliographic index: a cumulative bibliography of bibliographies. Virginia Turrell, ed. New York. H. W. Wilson.

Includes short sections on Oratory, Public Speaking, Rhetoric, and Speech.

Brickman, William W. Educational literature review: adult education. S&S 66 (1947) .247-53.

List of materials on discussion leadership.

Dow, Clyde W. Abstracts of theses in the field of speech and drama—II. SM 14 (1947) .187-218.

Friedman, Arthur, and Landa, Louis A. English literature, 1660-1800: a current bibliography. PQ 26 (1947) .97-146.

Hungerland, Helmut. Selective current bibliography for aesthetics and related fields. JAAC 5 (1947) .208-28.

Certain sections are closely related to rhetoric.

In the periodicals. Marie Hochmuth, ed. QJS 33 (1947) .105-13; 248-54; 397-405; 540-9.

Knower, Franklin H. Graduate theses—an index of graduate work in speech and drama—XIV. SM 14 (1947) .219-26.

The romantic movement: a selective and critical bibliography for the year 1946. By J. Raymond Derby and others. ELH 14 (1947) .1-45.

Seventieth critical bibliography of the history and philosophy of science and of the history of civilization. By George Sarton and others. ISIS 37 (1947) .184-282.

Speight, Kathleen. Linguistic studies in Italy 1939-1947. ML 29 (1947) .21-8.

Victorian bibliography for 1946. By Austin Wright and others. MP 44 (1947) .259-78.

ANCIENT PUBLIC ADDRESS

1. Theory

Bonner, S.F. Rhetorica. CR 61 (1947) .84-6.

An examination of the term *scholastica* and of the earliest technical terms for the declamatory exercises later known as *controversiae*.

Burrage, Dwight G. Education in the Homeric age. CJ 43 (1947) .147-52.

Includes a section on public speaking.

Dupréel, E. Sur les origines de la dialectique. D 1 (1947) .367-70.

Sattler, William M. Conceptions of ethos in ancient rhetoric. SM 14 (1947) .55-65.

Sedgwick, W. B. The origins of the sermon. HJ 45 (1947) .158-64.

Traces the modern sermon 'back to the golden age of Augustine and Chrysostom,' and shows that the sermon of that day was indebted for its development to many writers, among them, Horace, Persius, and Seneca.

Shapiro, Leo. A dictionary of some normative terms in Aristotle's rhetoric. Ph.D. dissertation. Northwestern Univ. Graduate School.

2. Practitioners

Aristotle. Gilbert. See Medieval and Renaissance Public Address—Theory.

Grube, G. M. A. Platonist and Aristotelian. Ph 2 (1947) .15-28.

An acute examination of the 'differences of background, temperament, and mental attitude between the two great philosophers,' taking their respective works on rhetoric as one of the means of exemplification.

McKeon, Richard. Aristotle's conception of the development and the nature of scientific method. JHI 8 (1947) .3-44.

———. Introduction to Aristotle. Edited with a general introduction and introductions to the particular works. New York. The Modern Library.

Rev. in QJS 34 (1948) .109.

The best English translations of the *Analytica Posteriora*, *De Anima*, *Ethica Nicomachea*, and *Poetica* and portions of the *Physica*, *Metaphysica*, and *Politica* with good introductions for the layman. (D. C. B.)

Cicero. Le Catilinarie. Vers. di V. Morello. Milano. Garzanti.

Cazzaniga, I. Il 'Brutus' di Cicerone. Milano. Marzorati.

La conjuración de Catalina. Traducción directa del Latín del Infante D. Gabriel. Buenos Aires.

From the original by Sallust.

Defensa de Aulo Cecina. Introduction and notes by Alvaro D'ors Pérez-Peix. Madrid. Consejo Superior de Investigaciones Científicas.

Defensa del poeta Arquias. Annotated by Alvaro D'ors Pérez-Peix. Madrid. Consejo Superior de Investigaciones Científicas.

Discursos contra Catilina. Introduction, notes, and vocabulary by Eduardo Valenti Fiol. Barcelona. Claramó.

Frugoni, A. Prima Catilinaria. Brescia. La Scuola.

Gandino, G. B. Lettere di Cicerone: scelte ed annotate. Torino. Paravia.

Levens, R. G. C. Cicero, *Verrine V*. London. Methuen. 1946.

Rev. by E. J. Wood in CR 61 (1947).105-6.

L'Oratore. Vers. di A. Donati. Milano. Garzanti.

Orazioni per Archia, Balbo, Ligario, Deiotaro. Vers. di A. Gustarelli. Milano. Garzanti.

Palacio, Ernesto. Catilina: la revolución contra la plutocracia en Roma. Buenos Aires. Editorial Claridad.

Rev. by Guillermo Izquierdo Araya in At 87 (1947).406-18.

Pro M. Marcello oratio. A cura di E. Stampini. 3ª ed. Torino. Paravia.

Pro rege Deiotaro. Con note e comm. di T. Ceresola. Milano. Garzanti.

Sueño de Escipion. Prologue and notes by Antonio Magareños. Madrid. Consejo Superior de Investigaciones Científicas.

Wilkin, Robert N. Eternal lawyer. New York. Macmillan.

Rev. by George L. Haskins in ANNALS 254 (1947).203; by Otto A. Dieter in QJS 34 (1948).240-1.

A valuable study of Cicero as a lawyer written by an American lawyer and judge. (C. C. A.)

Demosthenes. Accame, S. Demostene e l'insegnamento di Platone. Milano. Marzorati.

Le orazioni. Vol. 2°: Le filippiche. Note di Ignazio Basci. Scrittori greci commentati. 2ª. ed. Torino. Paravia.

La primo olintiaca. Illustr. e comm. di G. Masera. Torino. S. E. I.

Lysias. Orationes. M. Fernando Galiano, ed. Madrid. Consejo Superior de Investigaciones Científicas.

Ovid. De Lacy, Phillip. Philosophic doctrine and poetical technique in Ovid. CJ 43 (1947).153-61.

A short passage develops the point that rhetoricians of this age consciously selected philosophical material as a means of adorning argument; Ovid, rhetorician as well as poet, probably followed this practice in composing his poetry.

Pericles. Finley. See 'Thucydides.'

Sullivan, Patrick A. Pericles and democracy. CB 23 (1947).59.

Phaedrus. Rayment, Charles Sanford. A new vein for fable. CB 23 (1947).41-2.

Discussion of two poems by Phaedrus which 'constitute a substantial increment to the acknowledged corpus of rhetorical poetry.'

Plato. Accame. See 'Demosthenes.'

Grube. See 'Aristotle.'

Hildebrandt, K. Platone. Torino. Einandi.

Quintilian. Institutio oratoria: book 10. ed. with introduction and commentary by Miguel Dolc. Barcelona. Barcelona School of Philology. Consejo Superior de Investigaciones Científicas.

Seneca. Astrana Marin, Luis. Vida genial y trágica de Seneca. Madrid. Gran Cápita.

Yela Utrilla, Juan Francisco. Seneca. Barcelona-Madrid. Labor Editorial. Series Col. Classicos Labor 5.

Selection of Seneca's writings, translated into Spanish. Analysis of survival of Seneca and influence on later periods.

Thucydides. Finley, John H. Thucydides. Cambridge. Harvard Univ. Press. 1942.

Rev. by A. W. Gomme in CR 63 (1947).15-17.

MEDIEVAL AND RENAISSANCE PUBLIC ADDRESS

1. General: History, Culture

Haskins, George L. Parliament in the latter middle ages. AHR 52 (1947).667-83.

Randall, Helen W. The rise and fall of a martyrology: sermons on Charles I. HLQ 10 (1946-7).135-67.

For nearly two hundred years, beginning with the Restoration, the anniversary of Charles I's execution was officially a day of fasting and humiliation in the Church of England. The sermons preached on that day became powerful instruments of political propaganda.

Many of these sermons are extant in manuscript only, or in one or two printed copies. The author of this article has made an able survey of representative specimens of the type and drawn conclusions interesting to the student of sermonolgy, epideictic oratory, the relations between religion and politics, and the development of prose style.

Ricard, Robert. La conquista espiritual de México: ensayo sobre el apostolado y los métodos misioneros de las órdenes mendicantes en la Nueva España de 1523-1524 a 1572. Traducción de Angel María Garibay K. México. Editorial Jus, Editorial Polis.

2. Theory

Atkins, J. W. H. English literary criticism: the renascence, 1500-1660. London. Methuen.

Rev. in TLS (February 14).91.

Though this, Atkins' latest contribution to the history of literary criticism and consequently to the history of rhetoric, has been unavailable for examination it may be assumed to be as important in both fields as his highly valuable *Literary criticism in antiquity* (1934) and his *English literary criticism: the mediaeval phase* (1943). Atkins' prime interest, of course, is not in rhetorical theory, and, therefore, his handling of rhetoric is always ancillary. In the ancient world and in renaissance England, however, the two bodies of theory were closer akin than at any other times. The first English renaissance critics, like Wilson, for example, were actually rhetoricians, and the *Arte of English poesie* attributed to Puttenham is more than incidentally a rhetorical treatise. Hence the rhetorical scholar and student will find most valuable this first comprehensive history of the period since the prefaces of Gregory Smith and Spingarn. As this bibliography shows, the renaissance fares well this year. (D. C. B.)

Clark, Donald L. Milton at St. Paul's school: a study of ancient rhetoric in renaissance education. New York. Columbia Univ. Press.

Using Milton's grammar school education as the core or continuum, Professor Clark demonstrates with ample and convincing evidence that the basis of renaissance school instruction lay in the Ramian logic-rhetoric which constituted a complete system of language communication. Renaissance education as Milton encountered it was essentially that outlined by Quintilian.

After a chapter on the trivium and the renaissance theories of logic-rhetoric Clark presents all that is known of Milton at school, of St. Paul's school, of Milton's schoolmasters, and of the probable curriculum which Milton followed. One chapter is then devoted to analysis of the textbooks from which the precepts for the arts were learned; another, to the theory of the imitation of authors, including which authors to imitate, how to imitate, memorize, translate, and paraphrase; and a final long chapter, to the exercises used for analysis and genesis, including the Latin epistle, verse, themes, commonplace books, places of invention, and progymnasmata.

Here, in sum, is impressive evidence of the vitality of what we call rhetoric in renaissance education, and evidence of the extent to which Milton and the men of his day studied literature and eloquence 'by the book,' and when they composed, composed also 'by the book'; and these mature habits were the fruition of their intense schoolboy training in the language arts. The eloquence which they studied to practice, to be sure, was mainly the eloquence of the written word and of semiprivate discourse. Nevertheless, all of rhetoric was there, one way or another, except the vital attention to audience which pervaded Aristotelian rhetoric. In education, at least, the *public* of public discourse is hard to keep to the fore.

Taken as an extension of Wallace's work on renaissance rhetoric and rhetorical education, and taken in conjunction with Sister Miriam Joseph's work, this book contributes greatly to an increased knowledge and understanding of

the history and tradition of rhetoric and to the history of education. (D. C. B.) See Miriam Joseph, *s.v.* 'Shakespeare.'

Engelhardt, G. J. The relation of Sherry's *Treatise of schemes and tropes* to Wilson's *Arte of rhetorique*. PMLA 62 (1947) .76-82.

Gilbert, Allan H., and Snuggs, Henry L. On the relation of Horace to Aristotle in literary criticism. JEGP 46 (1947) .233-47.

Although this article is described in a footnote as a review of Marvin T. Herrick, *The fusion of Horatian and Aristotelian criticism, 1531-1555* (University of Illinois Press, Urbana, 1946) it is really an important independent study. The authors conclude that the reconciliation of Horace and Aristotle posed no special problem in the sixteenth century, partly because there is an Aristotelian element in Horace, and partly because the ethical tone given to speculation on poetry by the medieval church led students to assume that the *Poetics* rests on a didactic basis. Not until the late nineteenth century was there a widespread notion that Aristotle's theory was aesthetic rather than moral, and only then did the problem of bringing the two theorists together arise.

The implied criticism of Herrick for ascribing to the sixteenth century a problem that did not arise significantly until the nineteenth does not vitiate the value of Herrick's scholarly examination of his restricted period. The monograph and the article should be read together with the latter providing a perspective lacking in the former.

Hatzfeld, Helmut. El estilo nacional en los símiles de los místicos españoles y franceses. NRFH 1 (1947) .43-77.

A comparison of literary style in Spain and France as reflected in the similes employed by the mystic writers of both countries.

Herrick, Marvin T. Some neglected sources of *admiratio*. MLN 62 (1947) .222-6.

Miriam Joseph. See Practitioners—'Shakespeare.'

Whitesell, Frederick R. Fables in mediaeval exempla. JEGP 46 (1947) .348-66.

3. Practitioners

Donne. Johnson, Stanley. John Donne and the Virginia Company. ELH 14 (1947) .127-38.

Luna. Lapeyre, H. Un sermón de Pedro de Luna. BH 49 (1947) .38-46.

On an unpublished sermon in Spanish in the National Library of Paris. Delivered in Pamplona, Spain, in 1390 at the time of the Great Schism by a fourteenth century Spanish cardinal. Description, language, and style.

Luther. Boehmer, Heinrich. Road to reformation: Martin Luther to the year 1521. A translation by John W. Doberstein and Theodore G. Tappert. Philadelphia, Muhlenberg.

Rev. by Richard C. Wolf in PH 14 (1947) .333-4.

A useful study of Luther's intellectual and spiritual development although it contains little material directly revealing the sources of his ability as preacher and teacher. (C. C. A.)

Milton. Clark. See Medieval and Renaissance Public Address—Theory.

St. Bernard. Sermones. Traducidos del Latín con notas aclaratorias por el P. Jaime Pons, S. J. Primera edición suramericana con un prólogo del R. P. Guillermo P. Blanco. 3 vols. Buenos Aires.

Shakespeare. Granville-Barker, Harley. Verse and speeches in *Coriolanus*. RES 23 (1947) .1-15.

Miriam Joseph, C. S. C., Sister. Shakespeare's use of the arts of language. New York, Columbia Univ. Press.

The three related but independent sections of this study present: 1. a careful scholarly analysis of the general theory of composition and of reading current in early renaissance England; 2. a meticulous raking over of Shakespeare's plays for illustrations of the application of the topics of logic-rhetoric; and 3. a synthesis from the Tudor logicians and rhetoricians of a complete theory of composition. The third section consists of the divisions: Schemes of grammar, vices of language, and figures of repetition; Logos—the topics of invention; Logos—argumentation; Pathos and ethos. This four-fold division, which the author uses in all three parts of her book, enables her, she believes, to include the works of the 'figurists,' the 'logicians,' and the 'rhetoricians' in a single system. She finds that, thus studied, all three kinds of theorists are basically doing the same thing—following Aristotle's theory of persuasion. Though logic seems to be dominant in

Tudor theories of composition, the whole of classical rhetoric is there in spirit and in fact though under deceptive names.

This book is closely related to Clark's study of Milton and is a valuable addition to the history of rhetoric. Part 1 is a sound history; Part 2 is an interesting and illuminating critical *tour de force;* Part 3 is a profitable experiment in synthesis. There are useful bibliographies and index.

Through this study and others we are coming to understand the amazing complexity of renaissance theory and teaching of composition, of grammar-logic-rhetoric, and of the force with which the theory pervaded literary practice. (D. C. B.) See Clark, *s.v.* 'Theory.'

Sherry. Engelhardt. See Medieval and Renaissance Public Address—Theory.

Smith. Lievsay, John L. 'Silver-tongued Smith,' paragon of Elizabethan preachers. HLQ 11 (1947-8) .13-36.

An admirable rhetorical study of Henry Smith, reader or lecturer at St. Clement Danes.

Villarroel. Escudero, O.S.A., Alfonso M. Fray Gaspar de Villarroel. At 87 (1947) .78-89.

On a seventeenth century friar well known as an orator in Chile, Argentina, and Spain.

Wilson. Engelhardt. See Medieval and Renaissance Public Address—Theory.

MODERN PUBLIC ADDRESS

1. General: History, Culture

Baird, A. Craig, ed. Representative American speeches, 1946-1947. New York. H. W. Wilson.

Beard, Mary R. Women's role in society. ANNALS 251 (1947) .1-10.

Public speaking by women is discussed.

Bohman, George V. The development of secular American public address to 1787. Ph.D. dissertation. Univ. of Wisconsin Graduate School.

Brautigam, Herman. Revolutionary speech in the liberal society. Et 57 (1947) .170-9.

Briggs, Harold E. An appraisal of historical writings on the great plains region since 1920. MVHR 34 (1947) .83-101.

Brooks, Van Wyck. The south: 1850. AS 16 (1947) .407-17.

References are made to certain southern leaders and speakers such as Robert Barnwell Rhett, Benjamin L. C. Wailes, and Joel R. Poinsett. While the article is of value to students of public address it is more of a popular than a critical evaluation.

Davenport, F. Garvin. The democratic faith in the nineteenth century. RKHS 45 (1947) .215-24.

The influence of Emerson and Whitman on the frontier is significantly presented.

Davis, Richard B., and Seigler, Milledge B. Peter Freneau, Carolina republican. JSH 13 (1947) .395-406.

A period study of the latter eighteenth century as well as a portrait of the brother of Philip Freneau.

English, William Francis. The pioneer lawyer and jurist in Missouri. Univ. of Missouri Studies 21 (1947) . No. 2.

Rev. by John T. Horton in MVHR 34 (1947) .488-9.

In this monograph Professor English of the University of Missouri History Department traces the development of the bench and bar in Missouri during the first half of the nineteenth century. He includes the characteristics of the early practitioners, the conditions of practice, the nature of litigation, the character of the lawyers' other business interests, the development of the codes and the courts, and the legalists' place in frontier society. Interspersed throughout are brief biographical summations of the leading figures.

For the student of public address this study should point the way to a vast area of research since only occasional attention is given to a lawyer as a speaker. The bibliography is excellent. (W. W. B.)

Gallardo, José M. Language and politics in Puerto Rico. H 30 (1947) .38-44.

Graham, Dewey W., Jr. Southern congressional leaders and the new freedom, 1913-1917. JSH 13 (1947) .439-59.

Haberman, Frederick William. The elocutionary movement in England, 1750-1850. Ph.D. dissertation. Cornell Univ. Graduate School.

Isely, Jeter A. Horace Greeley and the Republican party. Princeton. Princeton Univ. Press.

Rev. by Ollenger Crenshaw in JSH 14(1948).127-9; by John C. Goodbody in NEQ 21 (1948).271-2; by O. T. Barck, Jr., in NYH 28(1947).491-3.

This work is based upon painstaking research in original sources which include Greeley's voluminous writings and a long list of private papers. Although not closely related to the fields of rhetoric and public address Isely's study will give the rhetorical student valuable insight into the pre-war period it covers.

The study leaves little doubt as to how Greeley, the propagandist and editorialist, worked; but the frequent inclusion of passages from Greeley's editorials makes for tedious reading. (W. W. B.)

Krabbe, Henning, ed. Voices from Britain. London. Allen and Unwin.

Rev. in QR 285(1947).631-2.

Mr. Krabbe, former Danish announcer for the BBC, has compiled an excellent collection of 120 speeches and talks delivered over BBC facilities from 1939 to 1945. Some of the speeches are abridged, but most are presented in full.

This is a volume which amply demonstrates that the spoken word was a weapon of World War II, a weapon both offensive and defensive. Noel F. Newsome has accurately described the book by saying in his preface: 'Here is an outstanding volume of history written in the spoken words of those who were living and making it.'

Students and teachers of public address will find in Mr. Krabbe's anthology a valuable collection of expository, argumentative, and hortatory speeches by statesmen, reporters, writers, and private citizens of virtually all the allied nations. While admiring the editor's selection and arrangement of these speeches the same students and teachers will nonetheless regret that all discussion of the preparation of the texts has been omitted. Whether the speeches as printed represent the words actually spoken over BBC microphones or extensively revised versions thereof, one cannot tell. (C. C. A.)

Laín Entralgo, Pedro. La generación del Noventa y Ocho. Madrid. 1945.

Rev. by Stephen Gilman in NRFH 1(1947).186-9.

One of the best studies of the Spanish generation of 1898 which was opposed to the over-rhetorical generation which had preceded it.

Link, H. C. Some milestones in public opinion research. JAP 31(1947).225-34.

Historical development and techniques.

Lonn, Ella. Reconciliation between the north and the south. JSH 13(1947).1-26.

A distinguished article which presents the economic, social, educational, religious, and political forces operative in the South since the Civil War.

Ludwig, Emil. The art of interviewing. CoR 172(1947).20-7.

Madison, Charles A. Critics and crusaders: a century of American protest. New York. Henry Holt.

Rev. by Townsend Scudder in AHR 53 (1947).119-20; by W. F. Dunaway in PH 14(1947).244-5.

One hundred years of radicalism furnishes the subject for this book. A chapter is devoted to each of the following 'non-conformists': William Lloyd Garrison, John Brown, Wendell Phillips, Henry David Thoreau, Benjamin H. Tucker, Emma Goldman, Margaret Fuller, Albert Brisbane, Edward Bellamy, Henry George, Brooks Adams, Thorstein Veblen, John Altgeld, Lincoln Steffens, Randolph Bourne, Eugene V. Debs, John Reed, and Daniel De Leon.

The book is based entirely upon secondary sources. (W. W. B.)

Marquis, Donald G. Psychology of social change. ANNALS 249(1947).75-81.

Discusses the problem of 'reaching and affecting people individually and in groups.'

Marsh, Willard B. A century and a third of speech training at Hamilton College. QJS 33(1947).23-7.

Mendelson, Wallace. Sectional politics and the rise of judicial supremacy. JP 9(1947).255-72.

Highly technical, but recommended for those who may want points of view in the fields of state and regional oratory.

MacLeish, Archibald. The people's peace. AtM 180(1947).54-8.

Peace depends upon the better development of instruments of mass communication.

Neff, Emery. The poetry of history: the contribution of literature and literary scholarship to the writing of history since Voltaire. New York. Columbia Univ. Press.

Rev. by Bower Aly in QJS 34 (1948).239.

This work has no direct bearing on rhetoric but an important bearing on the mind of the rhetorical and literary critic. (D. C. B.)

Parrish, W. M. The tradition of rhetoric. QJS 33 (1947).464-7.

Pollard, James Edward. The presidents and the press. New York. Macmillan.

Rev. by Robert Lincoln O'Brien in AHR 52 (1947).759-61; by A. M. Schlesinger, Jr., in MVHR 34 (1947).286.

In an encyclopedic undertaking, 866 pages long, Dr. Pollard, director of the School of Journalism at Ohio State University, has analyzed how our thirty-two presidents have contributed to, have influenced, and have been influenced by the press.

Presidential press relations have changed markedly since the beginnings of the republic. Appearing during Washington's time and continuing through the administration of Buchanan the more or less official organ, controlled and sometimes financed by the administration, held sway. Dr. Pollard believes that Lincoln (the only president to get two chapters) 'showed more skill and acumen' than his predecessors. 'He had an excellent sense of timing, he had a gift . . . for keeping his finger on the pulse of public opinion.' White House press relations from Reconstruction to 1900 'were largely in the doldrums.' But Theodore Roosevelt ushered in the modern period by being the first to enter 'into direct and regular relations with the press.' Although Woodrow Wilson instituted the regular White House press conference never was he able to utilize these meetings to his best advantage. It was Franklin D. Roosevelt who was most effective on this score. In fact, says Pollard, he far excelled any of the others in 'the art of applied psychology in the field of broad public relations.'

Although it has a journalistic slant this book contains much of general interest. The chapters on Lincoln, Wilson, and the two Roosevelts will be of particular interest to the student of public address. (W. W. B.)

Price, Byron. Freedom of press, radio, and screen. ANNALS 254 (1947).137-40.

A 'broad view demands that in the constant fight to maintain the hard-won blessings of free speech, all communications media must rise as one at the first signs of encroachment.'

Scholes, Walter V. Church and state at the Mexican constitutional convention, 1856-1857. Am 4 (1947).151-74.

On the debates, speakers, speeches, and issues at the most important constitutional convention in Mexican history.

Seagle, William. Men of law, from Hammurabi to Holmes. New York. Macmillan.

Rev. by C. Perry Patterson in APSR 42 (1948).369-71.

This is a study of fourteen makers of legal theory of whom only Justice Holmes can claim eminence as a public speaker. Mr. Seagle's volume may, nevertheless, serve students of forensic oratory as a useful introduction to the historical development of legal concepts which inevitably influence the invention of all legal orators. (C. C. A.)

Simkins, Francis B. The everlasting south. JSH 13 (1947).307-23.

A lucid and mature treatment of basic southern ideologies indispensable to the rhetorical critic of southern speakers particularly since the Civil War.

Walters, Everett. The Ohio delegation at the national republican convention of 1888. OSAHQ 56 (1947).228-41.

Contains information on the speaking of Joseph Benson Foraker, John Sherman, and Marcus Hanna.

Wecter, Dixon. The education of Everyman, 1870-1890. HLQ 10 (1946-7).195-208.

Deals with Chautauqua and other forms of popular education. Will be part of the forthcoming collaborative *Literary history of the United States.*

Williamson, Arleigh B. Safeguarding channels of communication. ANNALS 250 (1947).1-12.

2. Theory

Allport, Gordon W., and Postman, Leo. An analysis of rumor. POQ 10 (1947).501-17.

Alonso, Martin. Ciencias del lenguaje y arte del estilo. Madrid. Aguilar.

Anderson, Dorothy I. Edward T. Channing's definition of rhetoric. SM 14 (1947).81-92.

Añorga Larralde, Joaquín. Hablemos con propiedad: elementos de semántica. La Habana. Cultural. 1946.
Rev. by R. T. H. in BA 21 (1947).335-6.

Baird, A. Craig, and Thonssen, Lester. Methodology in the criticism of public address. QJS 33 (1947).134-8.

Baxter, Batsell Barrett. The heart of the Yale lectures. New York. Macmillan.
Rev. by Lionel Crocker in QJS 34 (1948).98-9.

A very useful analysis and digest of the instruction of homiletics, the art of preaching, as presented in the annual Lyman Beecher Lectures at the Yale School of Divinity, by all the major lecturers from Henry Ward Beecher in 1871-4 to Bishop G. Bromley Oxnam in 1943-4. The author, professor of speech and homiletics at David Lipscomb College at Nashville, has done a highly successful job of selection and classification under the three general headings of The Preacher, The Sermon, and The Congregation. He offers the student of rhetoric in 300 pages about 200 pages of direct quotation from the lectures. The quotations are cemented by introductory and transitional remarks which are too often stiff and routine if not perfunctory and tend too much to obtrude the skeleton of the book and the mechanics of the author's method upon the reader. The materials and the plan of presentation are strong enough in themselves, however, to dominate. One doubts, nevertheless, what useful purpose is served by forcing illustration and organization under the heading of 'Additional Elements of Style.' Chapter summaries of a page or so each, taken together, make a good digest of the book. Dr. Baxter's final gesture of matching the lecturers against a quick synthesis of Aristotle, Quintilian, Cicero, Campbell, Whately, Phillips, Winans, Brigance, Immel, and Monroe might better have been omitted. Lists of the lecturers alphabetically and by dates are included. (D. C. B.)

Bernays, Edward L. The engineering of consent. ANNALS 250 (1947).113-21.

A concept of persuasion in a complex society is set forth which involves vast and various methods of organization and planning.

Bori, Rafael, y Gardo, José. Tratado completo de publicidad y propaganda. Tercera edición, revisada y aumentada. Barcelona. Imp. Clarasó.

Brembeck, Winston Lamont. The effects of a course in argumentation on critical thinking. Ph.D. dissertation. Univ. of Wisconsin Graduate School.

Brigance, W. Norwood. Effectiveness of the public platform. ANNALS 250 (1947).70-6.

Recognizing that 'public address in discussion is inherent' the author treats of the 'modifying factors,' radio in particular, in the twentieth century that extend the influence of speakers.

Bryson, Lyman. Science and freedom. New York. Columbia Univ. Press.

The chapter on education contains some observations on persuasion which are especially worthy of notice.

Caballero Calderón, Eduardo. El nuevo príncipe: ensayo sobre las malas pasiones. Bogotá. Editorial Kelly. 1945.
Rev. by Ellen Collons in Am 4 (1947).283-4; by R. T. H. in BA 21 (1947).70.

A twentieth century version of the Machiavellian Prince with an essay on evil passions.

Clark, Robert D. Lesson in persuasion: factors leading to the rejection of the league of nations. QJS 33 (1947).265-73.

Cone, Carl B. Major factors in the rhetoric of historians. QJS 33 (1947).437-50.

Cooper, Eunice, and Johoda, Marie. The evasion of propaganda: how prejudiced people respond to anti-prejudice propaganda. JPsy 23 (1947).15-26.

Crandell, S. Judson. The beginnings of a methodology for social control studies in public address. QJS 33 (1947).36-9.

Crawford, John Woodford. The rhetoric of George Campbell. Ph.D. dissertation. Univ. of Wisconsin Graduate School.

Culcasi, C. L'arte della parola: stilistica, metrica, letteratura. Torino. Lattes.

Daniel J. T., and Hinds, George L. An introductory study of identification reactions in reading, writing, speaking and listening. WS 11 (1947) .3-9.

Dickey, Dallas C. Southern oratory: a field for research. QJS 33 (1947) .458-63.

Dudley, Drew. Molding public opinion through advertising. ANNALS 250 (1947) .105-13.

Advertising, here to stay and obligated as a means of communication, must be used for the best in social action.

Flowerman, Samuel H. Mass propaganda in the war against bigotry. JASP 26 (1947) .21-8.

Effects of pro-tolerance propaganda.

Freed, Conrad W. Spengler on language —implications for teachers. QJS 33 (1947) .31-5.

Graves, Mortimer. The language barrier to international understanding. ANNALS 250 (1947) .12-17.

Griffin, Leland M. Letter to the press: 1778. QJS 33 (1947) .148-50.

Anonymous contemporary critic on Thomas Sheridan's *Lectures on the art of reading*, 1775.

Guérard, Albert. The levels of language. AS 16 (Spring, 1947) .148-58.

A learned and interesting analysis of language from the reflex cry to the ultimate level of silence.

Guthrie, Warren. The development of rhetorical theory in America, 1635-1850. SM 14 (1947) .38-54.

Guttman, Louis, and Suchman, Edward A. Intensity and a zero point for attitude analysis. ASR 12 (1947) .57-68.

Haberman, Frederick W. John Thelwall: his life, his school, and his theory of elocution. QJS 33 (1947) .292-8.

Haecht, Louis Van. Le problème de l'origine du langage. RPL 45 (1947) .188-205.

Hall, William E., and Cushing, James. The relative value of three methods of presenting learning material. JPsy 24 (1947) .57-62.

Movie, lecture, and silent reading.

Hoshor, John P., ed. Lectures on rhetoric and public speaking by Chauncey Allen Goodrich. SM 14 (1947) .1-37.

———. The rhetorical theory of Chauncey Allen Goodrich. Ph.D. dissertation. State Univ. of Iowa Graduate School.

Howell, Wilbur Samuel. Literature as an enterprise in communication. QJS 33 (1947) .417-26.

Hyman, Herbert H., and Sheatsley, Paul B. Some reasons why information campaigns fail. POQ 11 (1947) .412-23.

The authors point out that even if all physical barriers to communication were known and controlled there would still be psychological factors blocking the free flow of ideas. These psychological factors, presently uncontrolled variables, often give rise to doubt regarding the results obtained from information campaigns.

Javits, J. K. How I used a poll in campaigning for congress. POQ 11 (1947) .222-6.

Representative Javits, twenty-first district of New York City, created considerable comment by employing a poll, conducted by Elmo B. Roper, in his 1946 campaign for Congress. Political surveys are usually conducted to determine public opinion in order to arrive at policy. The opposite was true in this case. Javits' political views had already been publicly announced. He employed the poll to measure similarities and differences between his views and those of the voters. Javits opened his campaign by releasing the results of the survey publicly. He contended that the survey had a 'tendency to make the issues upon which . . . the ensuing campaign was fought.' It is not unlikely that such polls may become a new technique in campaigning.

Katz, Daniel. Psychological barriers to communication. ANNALS 250 (1947) .17-26.

Kay, Lillian Wald. An experimental approach to prestige suggestion. JPsy 24 (1947) .71-82.

Study of Sinatra's campaigns to change adolescent attitudes on minorities.

Kitchen, Aileen Traver. On the teaching of the English language. TCR 49 (1947) .165-78.

Includes relation of oral to written language.

Kramer, Magdalene E. New avenues of classroom communication. ANNALS 250 (1947) .41-53.

Labarre, Weston. The cultural basis of emotions and gestures. JPer 16 (1947) .49-68.

Maiorana, A. L'arte di parlare in pubblico. Milano. Garzanti.

Matthews, Jack. The effect of loaded language on audience comprehension of speeches. SM 14 (1947) .176-86.

Migliorini, Bruno. Che cos'è un vocabolario? Roma. Edizione della bussola. 1946.

Rev. by J. Bourciez in RLR 69 (1947).387; by Ernst Pulgram in WORD 3 (1947).220-2.

Norvelle, Lee. A comparison of the improvement of extension students with university students in a public speaking course. SM 14 (1947) .159-64.

Osbalde, Enrique de. Verdadero arte de declamar. México.

Prior, Moody Erasmus. The language of tragedy. New York. Columbia Univ. Press.

Rev. by George R. Kernodle in QJS 34 (1948).97-8.

More a study of literary and dramatic art than of rhetorical, this scholarly study of language should come to the attention of the rhetorical student for its attempt 'to discover the relationship between the language of plays written in verse and the dramatic nature of the form.' (D. C. B.)

Rahskopf, Horace G. Public speaking as education in listening. WS 11 (1947) .3-6.

Ramos, Samuel. Psicología del artista y de la creación. UH 12 (Julio-Diciembre, 1947) .7-25.

Schokel, Alonso. Formación del estilo. Series Bibliotheca Comillensis. Santander. Aldus.

Schulman, Mary Jean, and Havighurst, Robert J. Relations between ability and social status in a midwestern community, IV: size of vocabulary. JEP 38 (1947) .437-2.

Sedgwick. See Ancient Public Address—Theory.

Sgroi, C. Benedetto Croce, svolgimento storico della sua estetica. Messina. D'Anna.

On the historical development of the aesthetics of B. Croce.

Shaw, Spencer. The importance of speech to business. DM 3 (1947) .13-15.

Sheldon, Esther K. Walker's influence on the pronunciation of English. PMLA 62 (1947) .130-46.

Smith, George Horsley. Beliefs in statements labelled facts and rumor. JASP 42 (1947) .80-90.

Snidecor, J. C., and Hanley, T. D. The construction of a test of ability to repeat spoken messages. JAP 31 (1947) .397-405.

Suarée, Octavio de la. Manual de psicología aplicada al periodismo. La Habana. Cultural. 1944.

Rev. by W. K. J. in BA 21 (1947).77.

Discussion of persuasion in the press.

Thompson, Wayne N. Contemporary public address as a research area. QJS 33 (1947) .274-83.

Villani, D. La pubblicità e i suoi segreti. Milano. Domus.

Walker, Harvey. Communication in the legislative assembly. ANNALS 250 (1947) .59-70.

Wilson, Elmo C. The measurement of public opinion. Annals 250 (1947) .121-30

Withington, Robert. Art and propaganda. S&S (July 12) .17-20.

Woelful, Norman. The American mind and the motion picture. Annals 254 (1947) .88-95.

In an age when the best in leadership must be asserted the movies can be used by ministers, educators, lecturers, politicians, and civic advocates in ethically beneficial ways.

Wrage, Ernest J. Public address: a study in social and intellectual history. QJS 33 (1947) .450-7.

3. Platform Address

a. *Practitioners*

Adams, Koch, Adrienne. Philosopher-statesmen of the republic. SR 55 (Summer, 1947) .384-405.

This is a scholarly and interesting—though undocumented—study of Hamilton, Jefferson, Madison, and John Adams. They are viewed as men who had a care for the form as well as content of what they wrote but who subordinated the formal demands of art to the immediate need for communication.

The article will be a chapter in the forthcoming *Literary history of the United States.*

Artigas. Bobb, Bernard F. José Artigas. Am 4 (1947) .195-222.

On the father of federalism in the La Plata region with bibliography on pages 221-2.

Bello. Grases, Pedro. Andrés Bello, el primer humanista de América. Buenos Aires. Tridente. 1946.

Rev. by Hensley Charles Woodbridge in BA 21 (1947).439-40.

Jiménez Rueda, Julio. El centenario de la 'Gramática' de Bello. RI 12 (1947). 9-12.

Rosales Y., Claudio. Cien años de señorío de la 'Gramática' de Andrés Bello. At 88 (1947) .378-403.

Valle, Rafael Heliodoro. El centenario de la 'Gramática' de Bello. RI 12 (1947) .39-41.

Benton. Wiltse. See 'Calhoun.'

Bolívar. Vejarano, Jorge Ricardo. Bolívar. Bogotá.

Described as the best book of the year 1947 in Colombia.

See 'Rodríguez.'

Bonifacio. Souzo, Octavio Tarsuino de. José Bonifacio. Rio de Janeiro. Livraria José Olimpio. 1945.

Rev. by Thomas Oscar Marcondes de Souza in Am 4 (1947).122-3.

On the eventful life of the George Washington of Brazil.

Borah. Braden, Waldo W. The bases of William E. Borah's speech preparation. QJS 33 (1947) .28-30.

————. William E. Borah's years in Kansas in the 1880's. KHQ 15 (1947). 360-7.

This is an account of Borah's formative years in Kansas including the time when he was a student at the University of Kansas. Attention is given to the speaking of Borah while a student as well as to his course of study.

Bright. Randall. See 'Lincoln.'

Bryan. Link. See 'Wilson.'

Burke. Eden, Charles. Edmund Burke 1797-1827. CoR 172 (1947) .99-102.

Command of language as a weapon against injustice and oppression.

Calhoun. Wiltse, Charles M. John C. Calhoun and the 'A. B. Plot.' JSH 13 (1947) .46-62.

Contains information on the senatorial debating of the period and on the characteristics of Thomas Benton.

Campbell. Crawford. See Modern Public Address—Theory.

Channing. Anderson. See Modern Public Address—Theory.

Churchill. Gulley, Halbert F. Churchill's speech on the Munich agreement. QJS 33 (1947) .284-91.

Clemenceau. Jackson, J. Hampden. Clemenceau and the third republic. London. Hodder and Stoughton.

This is an interesting, well-written character study which seeks to reveal through Clemenceau's character 'the essence of Republican France.' The work is based upon standard biographical sources.

Mr. Jackson has concentrated on the force and influence of Clemenceau's political thought and activity, but he gives almost no attention to the processes by which the Tiger's thought and feeling were communicated through speech and writing to become, eventually, public policy. (C. C. A.)

Corwin. Auer, J. Jeffery. Tom Corwin: 'Men will remember me as a joker!' QJS 33 (1947) .9-14.

————. Tom Corwin: king of the stump. Ph.D. dissertation. Univ. of Wisconsin Graduate School.

Preston. See 'Lincoln.'

Darrow. Maloney, Martin. The forensic speaking of Clarence Darrow. SM 14 (1947) .111-26.

Dewey. Norton. See 'Roosevelt, F. D.'

Ray. See 'Roosevelt, F. D.'

Disraeli. Arnold, Carroll C. Invention in the parliamentary speaking of Benjamin Disraeli, 1842-1852. SM 14 (1947) .66-80.

———. The speech style of Benjamin Disraeli. QJS 33 (1947) .427-36.

Dolliver. Hostettler, Gordon Floyd. The oratorical career of Jonathan Prentiss Dolliver. Ph.D. dissertation. State Univ. of Iowa Graduate School.

Donnelly. Holbrook, Stewart H. Ignatius Donnelly, apostle of protest. NR (December 22) .20-4.

Another forgotten orator who set out to harness discontent.

Douglass. Graham, Shirley. There was once a slave: the heroic story of Frederick Douglass. New York. Julian Messner.

Rev. by Harold T. Pinkett in JNH 32(1947). 379-80; by Rayford W. Logan in AHR 53 (1947).256-8.

This semi-fictionalized biography of the fugitive slave orator and abolitionist dramatically tells of his slave days, his escape, his efforts as an abolitionist, his flight to England to avoid recapture, and his post-war activities. Emphasis is upon the abolitionist and reformer, with little attention given to the orator and lyceum lecturer.

The author appears to have been more interested in popularizing and eulogizing Douglass than in subjecting him to impartial historical scrutiny. For her efforts she won the publisher's literary contest for combating intolerance in the United States. (W. W. B.)

Emerson. Davenport. See Modern Public Address—General.

Hubach, R. R. Emerson's lectures in Springfield, Illinois, in January, 1853. AmN&Q 6 (1947) .164-7.

Erskine. Stryker, Lloyd Paul. For the defense. Garden City. Doubleday.

Rev. by Donald C. Bryant in QJS 34 (1948). 96-7.

In this biography of Thomas Erskine it is argued that freedom of thought and expression under English law was signally advanced by Erskine's jury arguments in his great public cases. The book establishes this thesis in spite of some purple passages, frequent semifictional pictorializations, and extended digressions into the lives and loves of Erskine's contemporaries. In spite of such distractions the reader of this book will better understand the place that Erskine holds among the titans of British oratory and in the history of the English bar.

Mr. Stryker does not tell why Erskine became so enlightened a liberal, nor even why he was so remarkably successful before juries. From this study we learn nothing new of Erskine's style, organization, or delivery; however—and the exception is important—Mr. Stryker has presented a valuable interpretation of Erskine's inventive power in forensic pleading. The story of each of his great cases, as this author tells it, reveals that Erskine extended the bounds of legal thought and expression primarily because he was able to discover new regions from which to draw arguments. By the originality of his invention Erskine not only won cases, but made historic contributions to the English concept of justice under law.

This volume lacks unity and coherence. Perhaps it is for this reason that the author seems unaware that in analyzing Erskine's power of thought and originality in argument he was touching on qualities which must have contributed to Erskine's success with English juries. (C. C. A.)

Foster. Foster, William Trufant. Random notes on public speaking. QJS 33 (1947) .139-47.

Gandhi. Fischer, Louis. Politics and peanuts—a visit to Mahatma Gandhi. AtM 179 (1947) .51-4.

Goodrich. Hoshor. See Modern Public Address—Theory.

Gual. Bierck, Harold A. Vida pública de don Pedro Gual. Traducción de Leopoldo Landaeta. Caracas. Ediciones del Ministerio de Educación Nacional, Dirección de Cultura.

Biography of a nineteenth century statesman, orator, vice-president of Venezuela.

Halifax. Halifax, Earl of (Edward F. L. Wood). The American speeches of the Earl of Halifax. New York. Oxford Univ. Press.

Texts of sixty-five addresses delivered in America during Lord Halifax's five years as war-time ambassador to the United States, 1941-6.

Hamilton. Koch. See 'Adams.'

Henry. Axelrad, Jacob. Patrick Henry, the voice of freedom. New York. Random House.

Rev. by Bernard Mayo in JSH 14 (1948). 120-2; by George V. Bohman in QJS 34 (1948).242-3.

In his preface Mr. Axelrad, who is assistant professor of English at Sampson College, states that he has 'attempted to weave the career of Patrick Henry into the fabric of the Revolution, for he was one of those who both helped create it and who was created by it.' This popular biography, although it contains little that is new, will provide the average reader with an understanding of its subject and his times; but for the careful student of history it will be disappointing. It adds nothing to what is already known concerning Henry's speaking. (W. W. B.)

Iturbide. Cuevas, S.J., P. Mariano. El libertador: documentos selectos de don Agustín de Iturbide. México. Editorial Patria.

Documents of Mexico's liberator and first emperor.

Jefferson. Berman, Eleanor Davidson, and McClintock, E. C., Jr. Thomas Jefferson and rhetoric. QJS 33 (1947).1-8.

Ganter, Herbert L. William Small, Jefferson's beloved teacher. WMQ 4 (1947).505-11.

This is a splendid account of the career of Jefferson's influential teacher while a student at William and Mary. Small was professor of natural philosophy, became greatly attached to Jefferson, and as part of his professorial duties delievered lectures on 'Ethics, Rhetoric and Belles Lettres.'

Koch. See 'Adams.'

LaFollette. Doan, Edward N. The LaFollettes and the Wisconsin idea. New York. Rinehart.

This book traces the political fortunes of the LaFollettes, father and son, from 1881 when Robert, Senior, won his first public office to 1946 when Robert, Junior, was retired from the Senate. It is divided equally between the two. Furthermore, included is the evolution of the Wisconsin progressive movement and its impact upon national politics. Such a limited treatment fails to do justice to either of the LaFollettes, or to the movement they led. Although not as exhaustive, the book is similar to Claude Bower's *Beveridge and progressive movement.*

The sources are mainly the speeches and writings of the LaFollettes, newspapers, and magazines. (W. W. B.)

LaGuardia. Werner, M. R. Fiorello H. LaGuardia: an intimate portrait. NR 99 (September 29).13-16.

Some factors in the success of a public speaker.

Lamar. Halsell, Willie D. Notes on a phase of L. Q. C. Lamar's career. JMH 9 (1947).21-30.

Explains the reasons for Lamar's influence both in the South and in the North.

Lewis. Ratcliffe, S. K. John L. Lewis dictator. CoR 171 (1947).11-15.

Oratory in the arsenal of a dictator, labor model.

Lincoln. Baringer, William E. The birth of a reputation. ALQ 4 (1947).217-42.

'Among the sources of Mr. Lincoln's influence, we must not omit to mention the quaint and peculiar character of his written and spoken eloquence. It was completely his own.'

James, H. Preston. Political pageantry in the campaign of 1860 in Illinois. ALQ 4 (1947).313-47.

A vivid picture of the political rallies and mass meetings sponsored by the Republicans in 1860 with considerable attention to the active orators such as Tom Corwin and Owen Lovejoy. The place and activities of lesser personages such as Richard Yates, John A. Logan, William Kellogg, and Robert G. Ingersoll are emphasized.

Pollard. See Modern Public Address—General.

Pratt, Harry E. Lincoln in the legislature. Madison, Wis. Lincoln Fellowship of Wisconsin. Historical Bulletin No. 5.

An excellent thirteen page monograph on Lincoln's experience in the Illinois legislature from 1834 to 1841.

Randall, James Garfield. Lincoln, the liberal statesman. New York. Dodd, Mead.

Rev. by Richard N. Current in MVHR 34 (1947).494-5; by Robert H. Woody in SAQ 47 (1948).268-70.

Included in this collection of eight essays 'on selected phases of the Lincoln theme' are 'Moot Points in the Lincoln Story,' 'A Blundering Generation,' 'The Unpopular Mr. Lincoln,' 'Lincoln and John Bright,' 'Lincoln's Peace and

Wilson's,' and 'Lincoln, the Liberal Statesman.' Six of these first appeared as magazine articles but are published here in revised form.

Of particular interest to the student of public address is the essay, 'Lincoln and John Bright.' (W. W. B.)

Sandburg, Carl. Abraham Lincoln. AtM 179 (1947) .62-5.

Additional insight into the speech preparation, logic, vocabulary, and stories of Lincoln.

Wilson, Rufus Rockwell, ed. Uncollected works of Abraham Lincoln. Vol. 1, 1824-1849. Elmira, N. Y. Primavera Press.

The editor's aim in this proposed series is to assemble and to annotate the letters, speeches, and other papers of Lincoln which have come to light since Nicolay and Hay published in 1905 the final edition of the *Complete works of Abraham Lincoln*. The present volume is largely devoted to legal documents written in whole or in part by Lincoln before 1840. (W. W. B.)

López. Warner, Ralph E. Aportaciones a la bibliografía de don José López Portilo y Rojas. RI 13 (1947) .165-98.

Bibliography of a contemporary Mexican novelist, essayist, academician, orator with data on his speeches.

Lozano. Lozano, José Maria. Discursos y conferencias. México.

The speeches and lectures of the foremost orator and criminal lawyer of contemporary Mexico.

Maceo. Costa, Octavio R. Antonio Maceo: el héroe. Habana. Imp. El Siglo XX.

Rev. by Roscoe R. Hill in HAHR 28(1948). 94-5.

Horrego, Leopoldo J. Maceo: estudio político y patriótico. Habana. Imp. El Siglo XX.

Rev. by Roscoe R. Hill in HAHR 28 (1948). 94-5.

Madison. Koch. See 'Adams.'

Martí. Córdova, Federico de. Martí, líder de la independencia cubana. La Habana. Imp. El Siglo XX.

Martí, José: ideario separatista. Recopilación y prólogo por Félix Lizaso. Cuadernos de cultura, séptima serie, 4. La Habana. Dirección de Cultura.

Martí, José. Obras completas. 2 vols. Habana. Editorial Lex. 1946.

Rev. by Roscoe R. Hill in Am 4 (1947).278-80.

Masferrer. Cañas, Salvador. Masferrer, creador del alma nacional. UH 12 (Julio-Diciembre, 1947) .146-62.

Alberto Masferrer, thinker, sociologist, essayist, orator, pacifist of the first World War from El Salvador, as a creator of a national soul.

Mazzini. Zoza Masdival, Aurelio. Actualidad de las ideas de Mazzini. UH 12 (Julio-Diciembre, 1947) .196-209.

Mitre. Hole, Myra Cadwalader. Bartolomé Mitre: a poet in action. New York. Hispanic Institute in the United States.

Biography of a poet, historian, orator, and president of nineteenth century Argentine with special reference to his language.

Mussolini. Montanelli, Indro. Il buonomo Mussolini. Milano. Edizioni Riunite.

Rev. by Franco de Crespi in It 30 (1947). 101-2.

O'Higgins. Orrego Vicuña, Eugenio. O'Higgins: vida y tiempo. Buenos Aires. Ed. Losada.

A biography of the liberator of Chile.

Pi y Margall. Conangla Fontanilles, José. Cuba y Pi Margall. La Habana. Editorial Lex.

Rev. in A 35 (Octobre-Diciembre, 1947).94-5.

On the life of the Spanish liberal Pi y Margall and his defense of Cuba.

Ramírez. Monterde, Francisco. Ignacio Ramírez 'El Nigromante' (22 Junio 1818—16 Julio 1879). BBM (Julio-Agosto, 1947) .3-6.

Short biographical sketch of one of the most famous nineteenth century orators in Mexico.

Ramos. Peraza, Fermin. Bibliografía de José Antonio Ramos. RI 12 (1947) .335-400.

A bibliography of the works of a contemporary Cuban dramatist, essayist, and orator, including data on his speeches.

Rodríguez. Cova, J. A. Don Simón Rodríguez, maestro y filósofo revolucionario: primer socialista Ameri-

cano. Vida y obra del gran civilizador. Buenos Aires.

Oyarzún, Luis. El pensamiento educacional de don Simón Rodríguez. At 87 (1947).184-99.

On the ideas on education of Simón Bolívar's tutor and companion.

Roosevelt, F. D. Norton, Laurence E. A symbol analysis of Roosevelt's and Dewey's speeches in the 1944 presidential campaign. Ph.D. dissertation. Univ. of Wisconsin Graduate School.

Pollard. See Modern Public Address—General.

Ray, Robert Frederick. An evaluation of the public speaking of Franklin D. Roosevelt and Thomas E. Dewey in the presidential campaign of 1944. Ph.D. dissertation. State Univ. of Iowa Graduate School.

Roosevelt, Elliott, ed. F. D. R.: his personal papers. Early years. New York. Duell, Sloan and Pearce.

Rev. by Harold F. Gosnell in APSR 42 (1948).355.

This collection, the first of three proposed volumes, covers the period from 1887, when at the age of five F. D. R. wrote his first letter, to 1904 when he graduated from Harvard.

Roosevelt, T. Behl, William A. Theodore Roosevelt's principles of invention. SM 14 (1947).93-110.

Rutledge. Commetti, Elizabeth. John Rutledge, Jr., federalist. JSH 13 (1947).186-220.

Contains information on the actual speaking of Rutledge, interprets the political struggle just prior to 1800, and gives significant attention to Fisher Ames.

Sarmiento. Rojas, Ricardo. El profeta de la pampa. Buenos Aires. Losada. 1945.

Rev. by Ronald Hilton in BA 21 (1947).171-2.

Biography of an Argentinian educator, orator, president.

Sheridan, R. B. Cove, Joseph W. ('Lewis Gibbs'). Sheridan. London. Dent.

This book is a careful study of Richard Brinsley Sheridan as man, dramatist, theatre manager, and politician. The author presents no new biographical data of importance, but he has made use of the known primary source materials. It is the purpose of the book to reveal the *whole* Sheridan with his peculiar sense of honor and loyalty, his incompetence in business, his consuming desire for distinction, and his brilliance in expression.

Students of public address will be disappointed in Gibbs's treatment of Sheridan's deliberative speaking. The rhetorical judgments presented are usually those of a contemporary, such as Wraxall; and to these Gibbs adds excellent descriptions of the settings in which Sheridan spoke. The biographer makes his real contribution toward a sound rhetorical judgment of the speaker by seeking to recreate the role in which Sheridan pictured himself on the occasions of his major speeches.

In a sense this is a study of Sheridan's ethical resources. Gibbs's Sheridan is a creature of fate, however. He does not invent ideas and arguments—they are supplied by his daemon. Gibbs's nearest approach to an analysis of Sheridan's power in persuasive discourse is contained in the following sentence concerning Sheridan's speech on the third charge against Warren Hastings: 'Like nearly all Sheridan's best work it was the result, not of effortless talent, but of careful labour joined to a quality which, at its highest, deserves the name of genius.' One wishes the biographer had given us some description of these labors and some analysis of the quality he calls 'genius.' Even without this achievement, however, Gibbs has given us a valuable study of the character of one of the great masters of our language. (C. C. A.)

Reid, Loren D. Sheridan's speech on Mrs. Fitzherbert. QJS 33 (1947).15-22.

Sheridan, T. Griffin. See Modern Public Address—Theory.

Sierra. Zavala, Silvio. Tributo al historiador Justo Sierra. México. Imp. Aldina.

Rev. by Hugo Díaz-Thomé in RHA (Junio, 1947).203-4.

Eulogy on Mexico's great nineteenth century orator and man of letters.

Ferrer, Gabriel. Justo Sierra, el maestro de América. México.

Prize-winning biography.

Sodi. Sodi de Pallares, Maria Elena. Demetrio Sodi y su tiempo. México.

On the life and times of a contemporary criminal lawyer and famous orator in Mexico by his daughter.

Stevens. Singmaster, Elise. I speak for Thaddeus Stevens. Boston. Houghton Mifflin.

Rev. by William A. Russ, Jr., in MVHR 34 (1947).497-8.

This somewhat fictionalized biography shows a real understanding of its central figure and his era, but many times the reader ponders over what is fact and what is fiction. (W. W. B.)

Swing. Williams, Harry Martin. David Swing: a rhetorical study. Ph.D. dissertation. Univ. of Michigan Graduate School.

Taylor. Thompson, Carol L. John Taylor of Caroline: forgotten prophet. CH 13 (1947).264-9.

Thelwall. Haberman. See Modern Public Address—Theory.

Toro. Mijares, Augusto. Libertad y justicia social en el pensamiento de don Fermín Toro. Caracas. Tipografía Americana.

Rev. by J. A. E. E. in RNC 8 (Mayo-Junio, 1947).168-71.

Twain. Lorch, Fred W. Mark Twain's Sandwich Islands lecture at St. Louis. AL 18 (1946-7).298-307.

Contains the text of the lecture delivered March 25, 1867, as printed in the *Missouri Republican,* and a letter advertising the lecture written by Twain and printed in the same paper March 24, 1867.

Robinson, Marie I. Mark Twain: lecturer. MTQ 8 (Spring-Summer, 1947). 1-12.

Unamuno. Esclasans, Augustin. Miguel de Unamuno. Buenos Aires.

Schultz de Mantovani, Fryda. Memorias de infancia, vibración y sentido de Unamuno. UH 12 (Julio-Diciembre, 1947).85-104.

Veblen. Aaron, Daniel. Thorstein Veblen: moralist and rhetorician. AR 7 (Fall, 1947).381-90.

Walker. Sheldon. See Modern Public Address—Theory

Wallace. Lord, Russell. The Wallaces of Iowa. Boston. Houghton Mifflin.

Rev. by Walter Johnson in AHR 53 (1947).187-8; by C. Van Woodward in MVHR 34 (1948).703.

This biographical study considers the three Henry Wallaces, grandfather, son, and grandson: Henry Wallace, founder and editor of the Wallaces' *Farmer;* Henry Cantwell Wallace, Secretary of Agriculture under President Harding; and the present Henry Agard Wallace. About half of the 615 pages are devoted to the last named.

The book traces the development of fifty years of Middle Western agriculture and clarifies the relationship of Henry A. Wallace to the Roosevelt and Truman administrations.

The author has used extensive sources, which are carefully annotated, but he has not used any of the private papers of the Wallaces. Nevertheless, the writer had the advantage of having Henry A. Wallace and Daniel W. Wallace (a younger brother) check a major portion of the book. (W. W. B.)

Webster. Current, Richard N. Webster's propaganda and the Ashburton Treaty. MVHR 34 (1947).187-201.

Wilson. Link, Arthur Stanley. Wilson: the road to the white house. Princeton. Princeton Univ. Press.

Rev. by Katherine E. Brand in AHR 53 (1947).130-1; by Allen W. Moger in JSH 8 (1947).577-9; by Richard L. Watson in AQ 47 (1943).111-12.

Of the fifteen chapters one is devoted to Wilson's boyhood and early manhood, and two recount the events of his presidency at Princeton. The remainder of the study is an account and analysis of his political rise: his early interest in politics, his efforts to win the governorship of New Jersey, his fight to destroy machine politics and institute progressive reforms, his pre-convention campaign for the Democratic nomination, the story of the National Democratic Convention of 1912, and finally Wilson's successful campaign for the presidency. Skillfully, the author has shown how the cross currents of political expediency molded Wilson's career. Carefully, he has brought into focus Wilson's relations with William Jennings Bryan, George Harvey, Colonel Henry Watterson, and many others.

The student of public address will find here a storehouse of valuable information and additional insight into Wilson's early speaking. The book, thoroughly documented, is based upon the speeches, writings, and the private papers of Wilson and many other prominent figures, and upon periodicals and newspapers of the period.

This is an excellent biography. (W. W. B.)

Pollard. See Modern Public Address—General.

4. Pulpit Address

a. *General*

Baxter. See Modern Public Address—Theory.

Blackwood, Andrew W., compiler. Protestant pulpit. Nashville. Abingdon-Cokesbury.

An anthology of thirty-nine sermons by an equal number of Protestant preachers ranging from Luther to Niemöller and Sockman, this book provides a wide variety of sermon types and styles. Because the work is intended for classroom use it is particularly regrettable that the rhetorical standards by which the sermons were selected for inclusion are nowhere stated. The appended check-list for sermon study is brief, subjective, and sometimes ambiguous, but it contains the book's only suggestions for rhetorical analysis. (C. C. A.)

Blankenburg, Sister Mary Angela. German missionary writers in Paraguay. MA 29 (1947) .34-68; 122-31.

On missionaries of the seventeenth and eighteenth centuries.

Burkhart, Roy A. Action from the pulpit. ANNALS 250 (1947) .76-82.

The author treats of 'Types of Pulpits,' and gives an anlysis of 'Sermons and Social Action.'

Cannon, M. Hamlin. Migration of English Mormons to America. AHR 52 (1947) .436-55.

An important article for any student of public address interested in tracing the missionary and preaching activities of this group of people.

Comfort, Richard O. Survey of activities and training of selected rural ministers in the United States. 12 (1947) .375-87.

Cuevas, S.J., P. Mariano. Historia de la iglesia en México. 5ª edicion. 5 vols. México.

On the history of the Catholic Church in Mexico with biographical sketches of prominent missionaries.

Denison, Natalie Morrison. Missions and missionaries of the Presbyterian Church, U.S., among the Choctaw, 1866-1907. CO 24 (1947) .426-9.

Jessett, Thomas E. Origins of the Episcopal church in the pacific northwest. OHQ 48 (1947) .287-308.

Major attention is given to the ministry of the Rev. St. Michael Fackler, but other important northwest preachers are described, among them William Richmond, J. Gerrish, and James A. Woodward.

Marsh, Thomas Hodgin. Bishop William A. Quayle's theory and practice of preaching. Ph.D. dissertation. Northwestern Univ. Graduate School.

Roberts, Harry W. The rural Negro minister: his work and his salary. RS 12 (1947) .284-97.

A study of the functions and material rewards of 141 Negro ministers of Virginia.

Scholes. See Modern Public Address—Theory.

Todd, Willie Grier. North Carolina Baptists and slavery. NCHR 24 (1947) .135-59.

The writer refers to numerous church thinkers and preachers, and provides a definitive background of information on the church relations ofslaveholders in the 1840's.

b. *Practitioners*

Cloud. Burger, Nash K. Adam Cloud, Mississippi's first Episcopal clergyman. JMH 9 (1947) .88-98.

An account of an early American preacher from 1790-1850, with special emphasis on his active years in the vicinity of Natchez.

Flint. Turner, Arlin. James K. Paulding and Timothy Flint. MVHR 34 (1947) .105-12.

Paulding used the *Recollections* of Timothy Flint, a minister and agent of the Missionary Society of Connecticut, to write ***Westward ho!***

Linn. Leary, Lewis. John Blair Linn, 1777-1805. WMQ 4 (1947) .148-75.

The career of Linn, first as poet and then as minister is treated. As a minister in the First Presbyterian Church at Philadelphia some members of his audience were John Adams, Richard Rush, Philip Hamilton, and numerous members of Congress.

Pilmore. Rightmyer, Nelson Waite. Joseph Pilmore (1739-1825), Anglican Evangelical. HMPEC 16 (1947) .181-99.

The career of Pilmore, a contemporary of Wesley, is admirably treated, emphasizing his American preaching during the Revolutionary period.

Poindexter. Minor, Richard Clyde. James Preston Poindexter, elder statesman of Columbus. OSAHQ 56 (1947) .267-86.

The story of a leading Negro minister who lived through the Civil War.

Quayle. Marsh. See Pulpit Address—General.

Scott. Jessett, Thomas E. Bishop Scott and the Episcopal Church in Washington. PNQ 38 (1947) .3-17.

Numerous preachers in addition to Bishop Scott are mentioned.

Serra. Geiger, O.F.M., Maynard. The scholastic career and preaching apostolate of Fray Junipero Serra, O.F.M., S.T.D. (1730-1749). Am 4 (1947) .65-82.

Torres. Perez, Quintín. The preaching of Father Alfonso Torres: the Lecciones Sacras seen from within. Razon y Fe (1947) .61-72.

An analysis of the work of biblical divulgation of the late Father Torres, eminent lecturer.

Whitehouse. Norwood, Percy V. Bishop Whitehouse and the church in Illinois. HMPEC 16 (1947) .167-81.

5. Radio Address

a. *General: History, Effect, Techniques*

Aarnes, Hale, and Christiansen, Kenneth. Radio announcing: a preliminary view. DM 3 (1947) .53-5.

Bartlett, Kenneth G. Social impact of the radio. ANNALS 250 (1947) .89-98.

Biggar, George C. What the radio station manager expects of the college. QJS 33 (1947) .196-201.

Brigance. See Modern Public Address—Theory.

Frankel, Lou. In one ear. N (January 4) .18; (April 19) .454; (April 26) .481.

In these three articles the author points out that it takes a population density of millions to support one quality radio station in New York; he reveals his quandary over the proper manner of handling the propaganda broadcasts of our government; and he adduces more proof that broadcasters give what they think the people want.

If we want to air our views. Washington, D. C. League of Women Voters.

Techniques of discussion by radio.

Maconachie, R. R. 'The gentleman said —' QR 285 (1947) .384-98.

Questions but few answers on government monopoly of the air in relation to free speech.

Mundt, Karl E. Government control of sources of information. ANNALS 250 (1947) .26-31.

Congressman Mundt proposes as one remedy for one 'sign of controlled information' that a 'revamped Federal Communication Commission be established to remove politics from radio.'

Roberts. See Debate—General.

Romero Lozano, Bernardo. Sublimación de la palabra en el teatro del aire. RIn 31 (1947) .9-15.

Tinnea, John W. A radio station manager to teachers of radio. QJS 33 (1947) .334-5.

White, Llewellyn. The shortcomings of radio. AtM 179 (1947) .64-70.

Finally a commission with some authority adds constructive suggestions to the usual criticisms of radio.

Whiteside, Thomas. Hooperism clears the air. (NR (May 5) .27.

Radio worships the Hooper rating; the author does not.

Ziebarth, E. W. Radio and international understanding. QJS 33 (1947) .328-33.

b. *Practitioners*

Kaltenborn. Chester, Giraud. The radio commentaries of H. V. Kaltenborn, a case study in persuasion. Ph.D. dissertation. Univ. of Wisconsin Graduate School.

c. *Experimental Studies*

Kercher, Leonard C. Social problems on the air: an audience study. POQ 11 (1947) .402-11.

Miller, Leo R. Some effects of radio-listening on the efficiency of reading-type study activities. JEP 38 (1947). 105-18.

6. Debate

a. *General: History, Types, Techniques*

Auer, J. Jeffery. The Oberlin College Forensic Union. GAVEL 29 (1947). 43-44.

Brembeck. See Modern Public Address —Theory.

Chenowith, Eugene C. Debate judging ballot. DM 3 (1947). 47-49.

Dahlberg, W. A. Forensic preparation in action. DM 3 (1947). 6-7.

Dunn, Edward P., and Temple, Norman J. British students take debating seriously. GAVEL 29 (1947). 26-7.

Fest, Thorrel B. It doesn't trickle down. GAVEL 29 (1947). 21-3.
Revitalizing forensics.

Fink, Cornelius W. The function of debate in adult and adolescent education. BDAPC 13 (1947). 2-7.

Frizzell, John H. The place of the debating association of Pennsylvania colleges in the field of debate in Pennsylvania. BDAPC 14 (1947). 5-13.

Gordon, J. King. Windup at Flushing. N (December 6). 619-20.
Brief evaluation of the speakers in the UN assembly.

Holm, James N., and Kent, Robert L. How to debate successfully. Portland, Me. J. Weston Walch.
Rev. by H. H. Perritt in QJS 34 (1948). 258.
Manual on the national college debate topic, 1947-8, but built upon the plan of a standard argumentation book.

Hutton, Ralph. Coaching non-academic debate. DM 3 (1947). 215-6.

Lahman, Carroll P. Debate and discussion—rivals or allies. DM 3 (1947). 3-5, 27.

Murphy, Roy D. Do debaters make your squad or does your squad make debaters? DM 3 (1947). 76-8.

Musgrave, George M. Debate judging. DM 3 (1947). 78-80.

Nichols, Egbert Ray, ed. Intercollegiate debates of the war interim, 1941-1947. Redlands, Calif. Nichols Publishing House.
Transcripts of seven debates.

Phelps, Edith M., and Ulman, Ruth, eds. University debaters' annual, 1946-1947. New York. H. W. Wilson.

Popper, K. R. New foundations for logic. MIND. 56 (1947). 133-235.
Simple rules for deductive inference.

Potter, David. Glimpses of extra-curricular debating, 1722-1783. DM 3 (1947). 32-33, 63.

———. The old Princeton debating societies. DM 3 (1947). 208-10.

Quimby, Brooks. Can we learn from debating with the British? QJS 33 (1947). 159-61.

Roberts, John B. Adapting forensic activities for radio. BDAPC 13 (1947). 14-18.

Ruby, Wade. Forensic action in preparation. DM 3 (1947). 8-9.

Walker-Smith, Derek. New procedure in Parliament. F167 (1947). 425-32.

b. *Experimental Studies*

Pitt, Carl Allen. Debating improves social adjustment. DM 3 (1947). 143-6.

Smith, Henry P. The relationship between scores on the Bell adjustment inventory and participation in extra-curricular activities. JEP 38 (1947). 11-6.

7. Discussion

a. *General: History, Types, Techniques*

Alexander, Fred G. Let's have a student united nations. DM 3 (1947). 139-43.
Report on experiment at University of Wisconsin.

Allen, Florence E. Participation of women in government. ANNALS 251 (1947). 94-104.
The reform activities of the League of Women Voters are examined, and the effectiveness of discussion groups is shown.

Anderson, Martin Perry. A study of discussion in selected Wisconsin adult organizations and public agencies. Ph.D. dissertation. Univ. of Wisconsin Graduate School.

Auer, J. Jeffery, and Ewbank, Henry Lee. Handbook for discussion leaders. New York. Harper and Brothers.

Rev. by Leroy T. Laase in QJS 33 (1947). 527-8; by Leland P. Bradford in Adult Education Bulletin II (1947).152.

This book is directed to the leader of public and private discussion and offers a step-by-step procedure for planning, organizing, and leading. It also outlines methods for evaluating discussion and includes a useful appendix listing sources for reference material. The authors have made an important addition to the literature on discussion.

Benne, Kenneth D., and others. A laboratory in educational dynamics. S&S 66 (1947) .475-9.

Staff report of study-training school in group dynamics and discussion leadership.

Cahn, Joseph; Lindeman, Eduard C.; Mayers, Albert N.; and Star, Shirley A. The story of a discussion program. New York. New York Adult Education Council. 1946.

Rev. by Leland P. Bradford in Adult Education Bulletin II (1947).152-3.

An account of community discussions in New York City, cooperatively sponsored by thirty organizations: how they were established, techniques employed, leadership, and evaluation of social, psychological, and educational outcomes.

Dickens, Milton. Discussion, democracy, and dictatorship. QJS 33 (1947). 151-8.

Discussion and current affairs. Columbus, Ohio. The Junior Town Meeting League.

Outlines a practical program, relying heavily upon the discussion method, for teaching current affairs in secondary schools.

Ehninger, Douglas, and Graham, Mary. The student congress movement comes of age. GAVEL 30 (1947) .5-6, 11.

Farrar, John Curtis. American students talk it over. N (January 11) .45-6.

Conclusions drawn from student congresses by a delegate.

Haiman, Franklyn S. Northwestern's mock united nations conference. GAVEL 29 (1947) .24-5.

Halstead, Gordon B. Training leaders for film forums. FFR 2 (Fall, 1947). 6-9.

Hansen, Howard C. Discussion takes the air. DM 3 (1947) .221-2.

Hegarty, Edward J. How to run a meeting. New York. Whittlesey House.

Rev. by J. Jeffery Auer in QJS 34 (1948). 100-1.

Practical and stimulating advice on planning and conducting club meetings.

Houle, Cyril O.; Burr, Elbert W.; Hamilton, Thomas H.; and Yale, John R. The armed services and adult education. Washington, D. C. American Council on Education.

Includes brief account of armed forces orientation-discussion activity; also draws valuable implications for use of the discussion method.

Howell, William S. Let's have a student united nations, II. DM 3 (1947). 191-2.

Report on experiment at University of Minnesota.

If we want to air our views. See Radio —General.

Keltner, John W. Goals, obstacles, and problem formulation in group discussion. QJS 33 (1947) .468-73.

Lahman. See Debate—General.

Make youth discussion conscious! Columbus, Ohio. The Junior Town Meeting League.

Techniques of discussion, adapted to secondary school students, for classrooms and public forums. Includes basic information on program and services of the Junior Town Meeting League.

Schreiber, Julius; Green, Ruth; Johnson, Eugene I.; Sturdevant, W. L., Jr.; Forstenzer, H. M.; and Kraft, Stephan. It pays to talk it over. Washington, D. C. National Institute of Social Relations.

Excellent brief treatment of techniques for organizing and leading group discussions, and

for developing and using audio-visual aids in discussion.

Sillars, Robertson, ed., Staff of Film Laboratory, Institute for Adult Education, Teachers College, Columbia University. Films for forums on child care, education, recreation, and delinquency: an annotated list. FFR 2 (Summer, 1947).15-64.

———. Films for forums on industrial, agricultural and political problems. FFR 2 (Winter, 1947).15-61.

———. Films for forums on intergroup relations, housing, health, and community organizations: an annotated list. FFR 2 (Fall, 1947).20-64.

———. Films for forums on international relations: an annotated list. FFR 2 (Spring, 1947).13-64.

Sillars, Robertson, and Starr, Cecile. Annotating films for discussion. FFR 2 (Spring, 1947).8-11.

Taylor, George W. The labor-management conference as an aid to collective bargaining. ANNALS 250 (1947).53-9.

Third Delta Sigma Rho congress. GAVEL 29 (1947).56-62.
Clerk's record, delegate list, resolutions.

Third national student congress of Delta Sigma Rho. GAVEL 29 (1947).38-42.
Rules of order.

Thompson, Wayne N. Evaluation of discussion. DM 3 (1947).200-3.

Utterback, William E. Decision through discussion. New York. New York Times.
Practical guide for leaders and participants in group discussion.

———. Political significance of group discussion. ANNALS 250 (1947).32-41.
Highlights aspects of discussion types and movements in America, and propounds the thesis that the group discussion movement, rightly conceived and directed, is of great significance in popular government.

b. *Experimental Studies*

Keltner, John William. An experimental study of the nature and training skill in problem recognition and formulation for group discussion. Ph.D. dissertation. Northwestern Univ. Graduate School.

———. What do we know about group discussion? DM 3 (1947).154-8, 163.
Review of recent research.

Klugman, Samuel F. Group and individual judgments for anticipated events. JSP 26 (1947).21-8.

Schonbar, Rosalea Ann. The modification of judgments in a group situation. JExP 37 (1947).69-80.

Treash, Harold. Making your opinions count. FFR 2 (Summer, 1947).7-10.
Account of experimental series of film forums.

THE 1948 PRESIDENTIAL CAMPAIGN SPEAKERS

HARRY S. TRUMAN

JENNINGS RANDOLPH

PRESIDENT Truman has acquired the 'new look' in his public speaking. His voice continues thin and rather flat, but an off-the-cuff delivery has given his speeches a new punch and lift totally lacking when he mechanically read from a manuscript.

Few men in American official life have displayed such a marked change in their public speaking as has taken place in the platform technique of the Chief Executive during the period from the middle of May to and including his Philadelphia acceptance speech in the early morning of July 15, 1948.

Political advisors realized many months ago that Mr. Truman was much more effective when speaking extemporaneously than when reading. They also recognized a possible danger in this procedure because a 'slip of the tongue' on occasion had been and could again be embarrassing. Having weighed the advantages against the disadvantages the President definitely adopted a new routine when he spoke in Washington on May 14 at a dinner of Young Democrats.

Errors 'of fact and tact,' to quote observing Doris Fleeson, in the Washington (D. C.) *Evening Star* of May 26, frequently had appeared, and such was the case on the above occasion. It has always been recognized as a requirement that our presidents be most exact in their public utterances. Even though Mr. Truman quoted Jefferson where he should have quoted Jackson, White House and party counselors felt that the coming cross-country tour in June should find the former Senator from Missouri talking in a lively and matter-of-fact manner.

This type of speaking received an approving nod from the 'inner circle' when used in a speech before some 1,300 fatherless boys on May 20 at Girard College in Philadelphia. These smiling lads brought memories of boyhood farm life to the President. His brief extemporaneous talk was a genuine success as he feelingly declared:

> I wish I could be 18 again, to live through this age with you. It is the endeavor and effort of the Government of the United States to have that age accomplished for the welfare and peace of the world, and not its destruction. You boys can consummate that effort if you can just carry on with the opportunity around you. Don't let anyone tell you there is no opportunity. It is there, better and greater than ever. This country has only started on its career.

President Truman dug in with hours of 'homework' prior to the 9,000 mile trip with appearances before 70 audiences, particularly in western states, during which he was to drive vigorously home to the plain people what he believed to be the shortcomings of a Republican controlled Congress. He didn't request much outside help. He made an outline of a talk in his own handwriting. Comment of a humorous or pointed nature was the result of mental notes.

Then came the journey to many cities—including the 'whistle stops' disparagingly alluded to by Senator Taft when the Ohioian and other GOP presidential aspirants came to understand that the talks, even with casual interludes and mistakes, were gaining ground

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for the man they knew would carry the Democratic banner into a fall campaign marked by increasing partisanship and bitterness.

In simple and oftimes clear and telling language the President cut through the maze of fancy words and ordinary 'run of the mine' oratory. For the first time he began to cause severe and disturbing jitters in the opposition camps. In Los Angeles, crowds estimated at almost 1,000,000 persons lined the streets to cheer a Truman whose passive speeches had been transformed into hard-hitting punch lines as he stressed his 'right and duty' to talk to the citizens of America about the issues of spiraling food prices and inadequate housing.

He lambasted the Eightieth Congress for its lack of accomplishments 'for the benefit of the people.' A note of defiance found its way into his speeches, and his listeners seemed to react favorably when he determinedly declared: 'I've made this trip so I could lay before you personally my views and if I'm wrong you'll have a chance to tend to me later on, but if I'm not wrong you ought to attend to somebody else.' Awkward word structure and colloquial interjections appeared in most of the train platform appearances, but the natural and homey expressions pleased the audiences.

There were four or five set speeches on the intensive trip across the country, but in most of the speeches a friendly and sometimes sparkling Truman replaced the previously halting reader with his uninspired monotone.

Now to the convention speech itself! I was a delegate-at-large from West Virginia. For almost three days the convention proceedings had moved forward in an atmosphere of partial defeatism and sectional strife. There were a few good speeches to be sure, including the lengthy but effective keynote address vigorously delivered by veteran Senator Alben Barkley, and the attractive effort by Congresswoman Helen Gahagan Douglas. Most of the humid hours, however, found the delegates and visitors enduring rather than enjoying the necessary preliminaries to the nominating speeches and balloting which were to precede the appearance of Mr. Truman.

We were heat weary and speech worn as the hands of the clock pointed toward the hour of 1:43 A.M. The President, following more than four hours of patient waiting—not conducive to good speaking—was presented by Chairman Sam Rayburn. Assured confidence characterized Mr. Truman as he came before the microphones while the band played 'Hail to the Chief.' A tired and worn out audience quickly became a willing cheering section. We understood the President's mood at the outset when he said in a friendly but firm voice: 'I'm sorry if the microphones are in your way, but I have to see what I'm doing.' Then came spontaneous applause as he added: 'I always have to see what I'm doing.'

Those persons possessing a feeling of futility saw before them a leader. Although urged for weeks to eliminate himself from the presidential race, Mr. Truman had stubbornly stood his ground. Now he promised victory as he told the revitalized audience: 'Senator Barkley and I will win this election and make these Republicans like it. Don't you forget that.'

The President was speaking—not reading. He referred from time to time to the written pages, but his vigorous challenge brought the Democrats to their feet applauding and cheering and whistling when he announced his intention to call Congress back into session. He thoroughly demonstrated that he will be a fighting campaigner as he

placed the responsibility for support in November squarely on the shoulders of the farm and industrial labor groups of this country.

The halting and hesitant Truman was gone. He was forceful and his gestures were emphatic as they accompanied the punch lines of a prepared but off-the-cuff address. In short Truman was sure of himself. He was even somewhat of an actor as he hauled the Republicans over the hot coals by recalling the removal of controls, sardonically saying: 'Prices have adjusted themselves all right—they have gone all the way off the chart in adjusting themselves, at the expense of the consumer and the benefit of the people who hold the goods.' The President's right arm traced an imaginary chart as his uplifted face met the intense light and heat of the huge kliegs trained toward the platform from high above the closely-packed thousands on the floor below. He wrapped his words in scorn as he repeatedly charged that the Republican Congress had done 'nothing, absolutely nothing' on such vital issues as minimum wages and stand-by price control. In lambasting the Republicans for eliminating 150,000 persons from social security benefits, he shook his head back and forth with disgust—and the crowd got a kick out of it—as he exclaimed: 'Think of that.'

His hands were raised in exhortation when he pleaded with party stalwarts to join ranks and win the victory in November. Truman had to be good that night to snap the weariness from the delegates. He wanted their aid, but he did not retreat one iota from the civil rights issue which had caused damaging dissension throughout the earlier hours of the final session.

Yes, Truman won friends and influenced people. To do that at 2:15 in the morning with a sweltering crowd as an audience is to qualify—at least on one occasion—as a speaker likely to cause unpredictable trouble before the votes are finally counted on the night of November 2.

THOMAS E. DEWEY

WILLIAM A. BEHL

WHAT was the picture of Thomas E. Dewey as he entered the 1948 Republican presidential primary campaign? By virtue of being the Republican presidential candidate in 1944 Governor Dewey was titular head of the Republican party. He had polled more votes in 1944 than any other Republican presidential candidate since 1928, but most people probably remembered only that he had lost the election to Franklin D. Roosevelt. The Republican party had never renominated a candidate who had lost in a previous presidential election. Would Governor Dewey be the first to break this tradition?

Despite the great popular vote for Governor Dewey in 1944, many people believed that he was cold, formal, 'standoffish;'[1] that he was a political opportunist;[2] and that he refused to commit himself on important issues.[3] On the other hand, many recognized him as a good party man, as a good administrator,[4] and as the best campaign speaker in the Republican party.[5] Even in the presidential campaign of 1944 there were some who maintained that he was as good a radio speaker as Franklin D. Roosevelt.[6] Governor Dewey has an excellent orotund quality of voice with a ring of sincerity, conviction, confidence, and affirmativeness. His words are always uttered with vigor and incisiveness.

Perhaps his speaking was too formal and polished. Many people agreed with the following description of Candidate Dewey in 1944:

> He went forward like a singer, chest out, enormously self-possessed. He sounded like a man who had studied with a first-rate elocutionist in a smallish town. One could have written a musical score for the speech. His gestures, the modulation of his voice, the measured emphasis and stress were too perfect to be pleasant. The speech was expertly prepared. Dewey gave orotund solemnity to such hollow stuff as "when we have ceased to wage war, we shall have to wage peace," with the air of a man delivering an epigram.[7]

What about Candidate Dewey in the 1948 Republican presidential campaign? Did he straddle issues? Did he improve as a political speaker? Were his speeches organized well? Did he change his sources of support? Did he change public opinion where he spoke? It is the purpose of this article to answer these questions from an analysis of Governor Dewey's speeches and his style of speaking during the campaign.

What issues did Governor Dewey discuss and how did he handle them? Probably the most frequent issue in his speeches was the criticism of the domestic and the foreign policy of the present administration. In domestic affairs he charged the national administration with poor leadership, with ignorance about economics which led to inflationary rise in the cost of living.[8] In foreign affairs he contended that the present administration encouraged the spread of communism by its uncertain handling of international problems.[9] Said Dewey: 'The present administration is bobbing around like a cork in a stormy sea.'[10] In most cases he cited evidence or specific instances to support his charges; in oth-

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er cases he made the charges on his own authority.

Another issue discussed frequently in Governor Dewey's speeches was: 'How can we stop the spread of communism in the United States as well as in other parts of the world?' This question was a paramount issue in several of his addresses prior to the radio debate with Harold E. Stassen, rival candidate for the Republican presidential nomination. In what was probably his first speech aimed at the presidential nomination in 1948, Dewey charged: 'From Teheran through to Potsdam, and since, we have seen our government giving aid and comfort to communist conquest.'[11] He argued that if we develop initiative and enterprise among the people we help, if we back a strong United States of Europe, if we sell the American way to the world, we need not fear the spread of communism.[12]

In his second major speech during 1947 Governor Dewey made a plea for aid to China based largely on the assumption that aid to China was necessary to stop communism.[13] At Milwaukee, Wisconsin, he expanded his suggestions on how to stop communism by adding that we must have compulsory military training and that we must have a superior intelligence service in all parts of the world.[14]

The discussion of communism reached a climax in the radio debate with Candidate Harold E. Stassen in which Governor Dewey upheld the negative of the question: 'Should the Communist party be outlawed in the United States?' Many people expressed confusion concerning the issues of the debate.[15] There was confusion concerning the definition of 'outlaw,' but I believe that Governor Dewey stated the arguments clearly. They were: 1. outlawing the Communist party has failed where it has been tried; 2. to outlaw the Communist party would be contrary to the Constitution and the Bill of Rights; 3. there are sufficient laws at the present time to control the Communist party; 4. the Mundt-Nixon bill does not outlaw the Communist party; and 5. the best way to defeat communism is to keep it out in the open. Governor Dewey substantiated these arguments with reasons and abundant evidence.[16]

Most newspapers were content to call the debate a draw.[17] But I prefer the view expressed by Professor U. G. Dubach, head of the political science department at Lewis and Clark University, who said: 'Mr. Stassen failed to sustain the burden of proof. He based his argument on the Mundt bill, contending that it would abolish communism. But he failed to prove that it would.'[18] John B. McCourt, district attorney of Multnomah County, Oregon, contended that Candidate Dewey won the debate because he proved that to outlaw communism would threaten freedom of speech and press.[19] Two issues became paramount as the debate progressed: 1. Does the Mundt-Nixon bill outlaw communism? 2. Is it desirable to outlaw communism? It appeared to me that Governor Dewey had the better of the argument on both issues.

Another issue that Governor Dewey discussed frequently was: 'What can we do to help the American farmer?' He supported all of the present plans for reclamation, irrigation, and power development, but he contended that these plans should be under regional control. He emphasized a long-term farm and food program; he advocated parity of farm prices; he defended the farm cooperatives and insisted that cooperative refunds should not be taxed.[20]

Governor Dewey gave little time to the problem of inflation which probably should have been an important issue in

the campaign. In only one speech did he present a constructive program for preventing inflation. He contended that if we want to stop inflation we must stop government spending, build up a surplus in the treasury, reduce taxes, and develop a new birth of confidence in the national government.[21]

There was still some tendency for Governor Dewey to spend too much time on unimportant issues[22] and, in the opinion of some, to straddle other issues.[23] As one observer put it: 'Dewey believes in everything that has been done but proposes to do it much better.'[24] On the other hand there were signs that Candidate Dewey was willing to take a definite stand on important issues. It is difficult to agree entirely with a writer who said: 'A Dewey with no tendency to straddle big issues is a new Dewey.'[25]

Governor Dewey sensed the climate of opinion of the American people and supported and expanded that opinion. There was little doubt that the average American thought a lot about the effect that the spread of communism would have on his way of life. Many people believed with Mr. Stassen that the Communist party should be outlawed. On the other hand Governor Dewey believed that most people loved freedom more than they feared communism. If the election results in Oregon may be used as a criterion Governor Dewey proved to be the better judge of his audience.[26] The Governor also made obvious attempts to adapt his speeches to specific audiences by discussing local agricultural and conservation problems in Nebraska and Oregon.

All of Governor Dewey's speeches showed careful preparation. He insisted that his staff conduct thorough research on topics that he was to discuss. He usually formulated general principles from the research and asked his staff to put the ideas into speech form. In some cases the Governor's speeches were revised many times before they were acceptable to him.[27]

The composition of Governor Dewey's speeches reflected this thoughtful and exacting preparation. The introductions of his speeches usually established a good rapport with his immediate audience. The points in the body of his speeches usually followed a logical pattern and were organized clearly. He used emotional conclusions almost exclusively at the beginning of his campaign, but near the end he used not only the 'purple patches,' but also a recapitulation of his main points. The general style of his speeches was in good taste;[28] he rarely, if ever, degenerated to 'mud-slinging.' There was, however, considerable difference between the style of his prepared speeches and the style of his extemporaneous utterances. His prepared speeches did not have the aliveness, the spontaneity, the conversational rhythm that characterized his extemporaneous speeches.[29]

Governor Dewey showed a penchant for logical proof in his speeches during the first part of his campaign, but near the end he used a well-balanced amount of logical, emotional, and ethical proof. His characteristic form of reasoning was deductive, but some of his most probative arguments were inductive.[30] His strongest emotional appeals were to self-preservation, pride, patriotism, and freedom.[31] Governor Dewey is not a phrase-maker, but he used two phrases during his campaign that may mark the speeches in which they were used as historic.[32]

Ethical proof was probably Governor Dewey's weakest form of support at the beginning of the campaign. Some people characterized him as cold, conceited, distant, unfriendly, stiff, and formal

in his relations with his audience.[33] Since he realized that these qualities were not desirable attributes of a political speaker he made a deliberate effort to improve his relations with people. Many who heard him speak believed that he established better rapport with his audience during the 1948 Republican presidential campaign than he did during the presidential campaign of 1944. One observer put it this way: 'No one can deny that a folksy Dewey is a new Dewey.'[34] Another said: 'In 1944 Dewey did not have the common touch, but now he is affable, gracious, and charming.'[35] The same observer said: 'His trip to Oregon destroyed any notion that he [Dewey] was stuck up.'[36] A newspaper correspondent observed: 'He [Dewey] has shown voters a new rough and tumble, folksy Tom Dewey who was a surprising contrast to the stiff, overstylized candidate of 1944.'[37] It is probable that the informal talks to small groups and the easy give and take of the question and answer periods that followed many of his speeches were responsible, in part at least, for this 'new Dewey.'[38]

Improvement in Governor Dewey's delivery was closely allied with the improvement in his speaking personality. Some observers believed that his articulation and enunciation were too precise, that his speaking contained song rhythms instead of conversational rhythms, and that he gave orotund solemnity to unimportant as well as important parts of his speeches.[39] Even at the beginning of the 1948 Republican presidential campaign some said that Governor Dewey talked at his audience instead of to them or with them.[40] But at the end of the campaign he had improved his ability to talk with his audience, to speak in a conversational style,[41] and to use his full orotund quality of voice only on strong emotional passages or on important ideas.[42] The governor always appeared physically alive and alert even during the tenth speech on the same day. He used vigorous and abundant gestures in most of his speeches, but the impression of aliveness and alertness was established more by general bodily movements than by vigorous gestures.

It is hazardous to make conclusions about the success or failure of a speaker on the basis of polls and elections because we cannot judge objectively how much of a change for or against a man is due to his speech-making. If we are to judge from the elections in New Hampshire, Wisconsin, and Nebraska, we would have to conclude that Governor Dewey had lost some of his ability as a campaign speaker.[43] On the other hand, if we use the contest between Governor Dewey and Mr. Stassen in Oregon as a criterion we would have to conclude that Governor Dewey has made tremendous improvement as a political speaker. When Dewey began his speaking tour of Oregon all polls indicated that Candidate Stassen would defeat him in the primary election. The last poll taken on the day of the radio debate with Stassen indicated that Governor Dewey would probably lose the contest.[44] It is probably true that the Governor's superiority in the radio debate had a decisive effect on the election results. In any event, the results in Oregon proved that Governor Dewey not only changed the minds of many Oregon voters[45] but also influenced many delegates from other states to cast their ultimate vote for him at the Republican National Convention.[46] There was little doubt at the close of the Convention that Candidate Dewey was the most able political speaker in the Republican party.

[1] Boris Chaliapin, Dewey, *Time*, 5 April 1948, 20.

[2] Ibid.

[3] John K. Lageman, Governor Dewey, *Collier's*, 1 May 1948, 75-76.

[4] Chaliapin, 20.

[5] Ibid.

[6] Ibid.

[7] I. F. Stone, Thomas E. Dewey, *Nation* 158 (1944):586-8.

[8] Press releases, Speeches, New York City, 5 November 1947. Press release, Speech, Boston, 12 February 1948.

[9] Press release, Speech, Lawrence College, Appleton, Wisconsin, 2 April 1948.

[10] Press release, Speech, Milwaukee, Wisconsin, 1 April 1948.

[11] Press release, Speech, New York City, 5 November 1947.

[12] Ibid.

[13] Press release, Speech, New York City, 24 November 1947.

[14] Press release, Speech, Milwaukee, Wisconsin, 1 April 1948.

[15] *Portland Oregonian*, 25 May 1948. *Portland Oregon Journal*, 25 May 1948. *New York Herald-Tribune*, 18 May 1948.

[16] Tape recordings, Dewey-Stassen debate, recorded for the writer by Dr. M. S. Coxe, Brooklyn College, Brooklyn, New York.

[17] *New York Herald-Tribune*, 18 May 1948.

[18] *Portland Oregonian*, 18 May 1948.

[19] Ibid., 25 May 1948.

[20] Press release, Speeches, Holdrege, Nebraska, 8 April 1948; Corvallis, Oregon, 4 May 1948; Portland, Oregon, 1 May 1948.

[21] Press release, Speech, Lawrence College, Appleton, Wisconsin, 2 April 1948.

[22] Some people believed that the issue of communism was given too much consideration. *Eugene* (Oregon) *Register*, 13 May 1948; *Portland Oregon Journal*, 19 May 1948.

[23] *London Daily Express*, Article by C. V. R. Thompson, quoted in *New York Herald-Tribune*, 27 June 1948.

[24] *New York Herald-Tribune*, 18 May 1948.

[25] *New York Herald-Tribune*, 21 May 1948. Article by Joseph Alsop.

[26] *Portland Oregonian* (Editorial), 25 May 1948.

[27] Lageman, 75.

[28] *New York Times*, 25 June 1948: 'He pitched his acceptance address on a plane which held attention, though it did not bring many cheers from the audience.' *New York Herald-Tribune*, 25 June 1948: 'His acceptance speech was in perfect taste.'

[29] Comparison of his written speeches with the extemporaneous portions of his speeches in the Stassen-Dewey debate.

[30] Reference is made to the argument in the Stassen-Dewey debate that outlawing communism in the United States would fail because this method failed in several foreign countries.

[31] Cf. Robert F. Ray, *Analysis of Representative Types of Emotional Proof in the Speeches of Thomas E. Dewey in the Political Campaign of 1944*, *M. A. Thesis, University of Iowa, 1946*.

[32] 'You can't shoot an idea with a gun.' Speech Milwaukee, Wisconsin, 1 April 1948 and Speech, Astoria, Oregon, 15 May 1948. 'Prosecute men for the crimes they commit but never for the ideas they have.' Tape Recording of Dewey-Stassen debate.

[33] Cf. footnote 1.

[34] *New York Herald-Tribune*, 21 May 1948. Article by Joseph Alsop.

[35] *Baker* (Oregon) *Democrat Herald*, 19 May 1948.

[36] Ibid.

[37] *Time*, 31 May 1948.

[38] *Corvallis* (Oregon) *Gazette-Times*, 5 May 1948. *Eugene* (Oregon) *Register*, 13 May 1948.

[39] Stone, 587.

[40] *New York Times*, 11 April 1948, 2E.

[41] Analysis of tape recording of Dewey-Stassen debate.

[42] *Portland Oregonian*, 19 May 1948. *Scottsbluff* (Nebraska) *Star-Herald*, 11 April 1948. Article by LeRoy Goodwin.

[43] The combined results of the primary elections in New Hampshire, Wisconsin, Nebraska, and Oregon gave Harold E. Stassen thirty-six delegates and Thomas E. Dewey only eighteen; the popular vote in the same states was approximately four to three in favor of Mr. Stassen.

[44] The last poll taken on 17 May indicated that 42.3 per cent favored Stassen, 39.9 per cent favored Dewey, and 17.8 per cent were undecided. *New York Herald-Tribune*, 21 May 1948.

[45] Governor Dewey defeated Mr. Stassen by approximately 9000 votes.

[46] *New York Herald-Tribune*, 27 June 1948. Article by Bert Andrews. *United States News and World Report*, 2 July 1948, 11.

EARL WARREN

LELAND CHAPIN

DURING the period between January and June 1948 Governor Earl Warren delivered five major speeches. The first was on Lincoln's birthday before the members and guests of the Los Angeles County Republican Central Committee. The second address was at the Nebraska Republican Founders' Day Celebration in Lincoln on March 22. On April 21 he participated in the 'Presidential Timber' program of the CBC; on May 16 he delivered an address to the nation on the 'Living-1948' program of the NBC; and finally on May 27 he discussed a possible program for the Republican Party over the ABC network.

Warren is neither an oracle nor a silver-tongued orator. He is a good man speaking.

To this liberal lawyer-executive the fundamental issue of the 1948 presidential campaign is the question of leadership: 'Not a personal leadership, but a constitutional leadership that can work with the congress, the courts, the states, and with minorities as well as majorities.'[1]

This personal leadership must place a premium on political integrity; its motto must be frankness; efficiency its objective; helpfulness its ideal. 'We are a government of laws and not of men' is the underlying philosophy.

The immediate issues of the day are inseparably connected with the qualities of human action which, according to Warren, work for the common good—industry, efficiency, productivity, and above all, charity. These qualities can be more fully realized through a legislative program which would provide for an extension of social security benefits, for aid to education, for housing, medical care, conservation of natural resources, protection of civil liberties, and increased production. In order to facilitate a program for all-out production, he suggests the following:

1. Industrial peace through constant improvement of the collective bargaining process.
2. Adjustment of tax laws to move surplus capital into essential productive enterprise.
3. Training of skilled workmen and managers through vocational courses.
4. Stimulation of governmental and private research to develop new or improved methods.
5. The curbing of monopoly and its artificially fixed prices wherever they appear.
6. The increase of savings through widespread individual purchases of long-term government securities.
7. Stimulation of the will of the people to greater individual production for the common good.

In his program for better international relations, Warren suggests adequate military strength to give teeth to our foreign policy, the preservation of world peace through the agency of the United Nations, and all-out economic aid for world recovery with an increased emphasis on the reconstruction of industry and

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the encouragement of agriculture in foreign lands. The program of two-thirds for relief, one-third for reconstruction, must be reversed as rapidly as possible.

In discussing the issue of communism, Warren states:

> We must not permit the fear of Communism to dominate our lives, however,—despise it as we may. Our people are not Communists, and never will be, so long as we continue to advance human welfare under our system.[2]

> If aggression cannot be stopped through the agency of the United Nations, we must face the facts realistically. Better a thousand times that the United Nations should succumb in defense of the high purpose for which it was founded than it should live on in an atmosphere of frustration and hypocrisy while freedom itself is dying a violent death. The leadership for such an honest test can only come from the United States.[3]

Among his friends Warren is regarded as a master of summary. In the opinion of his opponents his speeches lack sufficient detail to provide real clash in debate. When he answers questions Warren frankly states his position, but he avoids discussion of details concerning any person or plan.

Characteristics of Warren's Delivery

Kaltenborn speaks of Warren's delivery as 'warm, simple, and sincere.' The firmness of his stance, the set of his jaw, the smile in his eyes, the sincerity of his voice, the simplicity of his style, convey Warren, the man, far better than does the content of the speech itself.

Warren is at his best when he is speaking informally to small audiences. He adjusts himself easily to speaking situations, and his ready wit has saved him in many difficult circumstances. He needs the inspiration of an audience. When he reads a speech before the microphone his voice loses variety and expressiveness. Except for rhythm, which at times is jerky when he is searching for words, he has no difficulty with the process of articulation. With the process of phonation it is a different story. His voice lacks flexibility, and at times husky and hoarse qualities are noticeable.

At times his pitch remains constant with a resultant loudness. However, to analyze Warren's voice apart from the man is to sever the soul from the speech.

Warren's Ethical Appeal

In twenty-five years of public life in California, Warren's words have become his bond. He has no use for speech which is not speedily translated into action, although his leadership in public affairs has never resulted in imposing his will on others. Government to him is a process of discussion, debate, decision, and cooperation. His record as governor of the state of California was so satisfactory to the people during his first term that he was re-elected on both Republican and Democratic tickets in 1946.

In discussing a program for the Republican party he stated that every candidate for the presidency must strive to think of country first, party second, and himself last. 'Personal and organizational integrity must be so strict at the higher levels that it will permeate the whole Federal Service.'[4]

His speeches read like lay-sermons. He constantly appeals for frankness, integrity, efficiency, and the spirit of human helpfulness.

While other candidates indulge in savage attacks on opposing candidates, Warren speaks of the fine qualities possessed by those who seek office this year. In one reference to the Democratic party, he stated:

> We will stand together—Republican shoulder to Democratic shoulder—against any outside influence that seeks to divide, injure, or inter-

fere with our country, our people, or our commitments to insure world peace.[5]

Warren has never had a political machine. He refuses to be drawn into the smoke-filled rooms. His greatest appeal is the ethical; he instills in his listeners the belief that his acts will accord with his words. His emotional appeals are heavily charged with the ethical element; his logical appeals are confined to 'common horse sense.'

Warren as a Campaign Strategist

Warren's campaign strategy is of the open book variety. Early in the year the press was permitted to release the news, 'Warren is willing.' In answer to inquiry he stated that he was not interested in the nomination for vice-president on the Republican ticket. He was therefore not a 'dark horse' candidate but a favorite son candidate who sought the favor of unpledged delegations from other states. His first task was to convince party leaders that a man who was elected governor on the Democratic, as well as the Republican ticket, is still a good Republican. This he attempted to accomplish by either confining his speaking engagements to Republican gatherings or confining his subject matter to the possible planks for a Republican program. When he refused the vice-presidential nomination in 1944 he did not please the old guard. He appeased this group by refraining from any party controversy during the pre-convention campaign. He remained on friendly terms with the other candidates and invited all of them to visit California. Public opinion polls, newspaper editorials, and party leaders measured his popularity in terms of a favorite son. He accepted this detached position with the confidence that his stature in California was his most effective appeal to the people of the country.

Was it a part of the Warren strategy to state over and over again that he was interested only in the presidential nomination, hoping secretly that it would win him the vice-presidential nomination? As yet there is no evidence to prove that this was his plan.

As a state executive Warren has proved his competence. As a speaker he has the warmth, personality, and sense of humor that Dewey lacks. As a complementary speaker on the Republican ticket he will be effective in the forthcoming campaign. As a national orator he is yet to be tried.

[1] Address delivered over CBC 'Presidential Timber' program, April 21, 1948.
[2] Address delivered over NBC 'Living—1948' program, May 16, 1948.
[3] Address delivered at Lincoln, Nebraska, March 22, 1948.
[4] Nationwide Broadcast over ABC, May 27, 1948.
[5] Ibid. May 27, 1948.

ROBERT A. TAFT

LIONEL CROCKER

WHEN pitted against the politically attractive Harold E. Stassen, Robert A. Taft found himself speaking to dozens while Stassen spoke to thousands. Young, friendly, frank, courageous, Stassen looked the part of the people's choice. His admirers blocked his entrance to hotels and auditoriums. They crowded around his bus. They demanded and got after-meeting discussion groups. With a smile and a frankness that commanded applause and laughter, he enjoyed the give-and-take of the platform. The personal and emotional appeals of Stassen were almost entirely lacking in Robert A. Taft. The scholar, the lawyer, the statesman refused to meet in debate his glamorous antagonist. And strangely enough the logical proof of Taft was sufficient to stop the onrush of Stassen's runaway campaign that had swept through Wisconsin and Nebraska.

Taft in a friendly conference had asked Stassen to stay out of Ohio. But Stassen claimed that there was such a difference in their stand on the issues that he had to campaign in the Buckeye state to show his strength. The threat to Taft's prestige as a favorite son was so formidable that he rushed to Ohio to head Stassen off. Plainly he was irritated that he had to defend himself in his own state. Chiefly Taft was called upon to defend his liberalism. In his address at the Tapco Auditorium in Cleveland on April 24, Taft challenged Stassen on some of the issues which the Senator debated in the Ohio campaign.

> Mr. Stassen has been going around the country stating that he is more liberal than the majority of Republicans in Congress, but certainly I would like to know what his program of public welfare is. I would like to know what his program is in the field of public welfare, in education, housing, health and relief. Is he for or is he against the socialization of medicine and the Murray-Wagner-Dingell Bill? Is he for or against Federal aid to education? Is he for or against a program of additional housing in our slum areas?

Stassen never felt called upon to answer these questions because he reasoned that people knew he was more liberal than Taft. In a sense Stassen was betting his personal and emotional appeals against Taft's logical appeal. Taft had his record in Congress to defend; he had earned the name of a conservative, a reactionary; *Time* (July 5, 1948) pointed out that the corporal's guard of isolationists at the Republican Convention in Philadelphia had rallied around Taft although Taft himself had said that isolationism as an issue was dead. That Taft's hammering away at Stassen's liberalism was effective is admitted in the following quotation from a full page editorial in *The Christian Century* for May 26, 1948:

> This process of questioning the content of your [Stassen's] liberalism got out into the open in the Ohio campaign. At the start it looked like another Wisconsin and Nebraska runaway. Newspaper correspondents wrote that you might win every delegate for whom you were contesting. But Taft's relentless pounding away at that question, What is this Stassen liberalism? finally began to register. On the day before the voting a friendly correspondent who had been with you throughout the campaign wired

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his Chicago newspaper. "When all the oratory is sifted down, the most startling philosophical difference between the two is their respective attitudes toward the soybean. Stassen believes it should be used only for auto fenders and such things. Taft is willing to let people make margarine with it." Your liberal claim flattened out right there.

Did the ballots show Taft or Stassen to be the winner? Many political analysts called it a draw. However, we must remember that Taft was fighting for his political life. The headline in *Newsweek* (May 17) for its column on the campaign was *Taft's New Lease on Life*. And if we measure the results against Stassen's own yardstick, Taft won. Stassen said he would win at least 12 delegates out of 23, a majority. And he also said he would not consider it a victory unless his delegate-at-large, the widely known and popular Carrington T. Marshall, took fourth place out of the nine to be chosen. We know that he failed on both counts. His delegate-at-large finished last behind the nine victorious Taft candidates in the only statewide test, and Stassen received only nine of the delegates. Whatever evaluation is put on the Ohio test of strength, it cannot be denied that Taft put a serious dent in Stassen's bandwagon. Summarizing the Ohio campaign in its issue of June 22, *Look* said: 'Glamor as a vote-getter was worn off. But he [Stassen] did not explode the myth that his only appeal was in the farming areas near industrial areas.'

With his back against the wall, Taft staged the most vigorous political campaign of his career. He canceled his projected tour of Vermont, flew to Cleveland from Washington with Representative-at-large George H. Bender, met top Republican leaders, mapped out a campaign that would take him into almost every corner of Ohio—even to districts which Stassen was not contesting. The last week in April, Taft fought in Ashtabula, Warren, Niles, and Youngstown. While Stassen enthralled Toledo, Taft drove hard in Salem, Lisbon, East Liverpool, Cadiz, and Steubenville. Some days Taft kept at it for as long as seventeen hours a day. One day he made ten speeches, another eight.

'When he spoke at Cadiz,' *Time* (May 3) reported, 'a knot of roughneck strip miners booed, and called, 'Throw him out.' Here is the account of the Cadiz meeting printed in the Cadiz *Republican* (April 29):

> Senator Robert Taft's stop-off at Cadiz, Thursday, in his quest for the presidency, was a success in every way—good weather, good crowd, nice decorations and just enough heckling to bring out a bang-up talk on the Taft-Hartley law.
>
> As Mr. Taft started to talk there were a few boos from a group of miners, with the applause. He had hardly started his brief address when he switched to the Taft-Hartley law,—which few of its critics have even read. He enumerated many of its provisions which, he contended, do not take away the rights of labor but do give the individual unionist rights and protection within his own organization. In his limited time, his talk was convincing and effective.
>
> Mr. Taft also reminded his listeners that it was he who defeated President Truman's request of Congress for power to draft coal miners and railroad men, when they were on strike, and put them back to work as members of the armed forces.

In this account we see Taft defending the Taft-Hartley law in the midst of a coal-mining area. Stassen had no such record to defend. Taft might have taken refuge in political double talk. He might have waved the flag. Richard H. Rovere in his article, Taft, Is This the Best We've Got? in *Harper's* (April, 1948) points up Taft's straightforwardness in his addresses:

> Search his speeches through and through and you will find nothing in them about the flag, the pioneers, our fathers and their fathers, the American home, the family, our honored dead, Lincoln and Washington, Bunker Hill and Gettysburg, the sons of the soil and the

sons of toil, or thrift and industry. Taft never makes the eagle scream; he never appeals for the adoption of his policies in the name of anything but the policies themselves. "You never hear anyone talking about Taft's *speeches* on this trip," a reporter who accompanied Taft on his Western tour last summer said, "You did hear quite a bit of discussion of the Taft *lectures*, though."

Taft was first in his class at Yale, first in his law class at Harvard, and editor-in-chief of the Law Review; and he passed the Ohio Bar examination with the highest honors. Is it any wonder that logical proof predominated in his *lectures*? His precise mind led him to enumerate the points he wanted to make as in the talk on foreign policy which he gave to the Young Republicans of Ohio (April 17) and which he repeated substantially before Bard College (May 22). Such enumeration takes hard thinking and careful phrasing:

> First, a determination to preserve peace if consistent with the freedom of the American people.
>
> Second, consistent opposition to the spread of communism in this country and throughout the world.
>
> Third, the strengthening of the United Nations by basing it on principles of justice and willingness to abide by and enforce the decisions of an impartial tribunal on international law.
>
> Fourth, a renewal of our faith in liberty, justice, and equality as a foundation of free government and a determination to crusade through the world for those principles as the Russian Government crusades for communism.

His style is straightforward and unadorned. Little if any humor creeps into his remarks although an audience might find the sarcasm of the following excerpt from an address to the Lincoln Republican Club, St. Paul, Minnesota on February 12 worthy of a laugh:

> It is a pleasure to return the visit of courtesy which Harold Stassen paid us in Ohio in addressing the convention of the Ohio Republican Clubs in October. Subsequently I discussed with him in a very friendly meeting his proposed return to Ohio on a more serious mission, and tried to persuade him that it was against his own interest and that of the Republican party. The contest in Ohio will be conducted on an entirely courteous basis, but by May 4 I think he will find that my advice was good.

Suppose that Stassen had followed the advice of Taft? He still would have retained the friendship of Taft. Taft would have been spared an expensive campaign. Taft would have had time for other political fence mending. Stassen would have gone into the Oregon campaign with his glamor untarnished. Might not the Republicans opposed to Thomas E. Dewey have united to give Stassen the nomination? Stassen has not learned the truth of Burke's dictum, 'Magnanimity in politics is not seldom the wisest policy.'

HAROLD E. STASSEN

FREDERICK G. ALEXANDER

THE announcement of Harold E. Stassen's quest for the Republican nomination for president on December 17, 1946, a year and a half before the convention, raised more than one political eyebrow. We live in an era when the accepted way of running for office is to remain secretive and coy until the crucial moment when it will appear that the voting public is begging the candidate to allow his name to be used. Almost a year was to pass before Taft and Warren announced their candidacies, and more than a year before Dewey proclaimed on February 12, 1948, that he would accept the nomination if it came to him but that he would not campaign for it. Vandenberg 'declined to speculate' on his candidacy, and the name of MacArthur was entered on the list of candidates in March, 1948. Political experts wagged their heads over this Stassen blunder. Talking to the voters about nomination at this early date was political hara-kiri.

This early start, however, constituted only one of the distinguishing characteristics of the Stassen campaign. At least three others are noteworthy: one, a prolonged and incessant stumping of every section of the land; two, the inclusion of a question period at the end of each speech; three, a deliberate challenge to other candidates to meet in political debate.

Never before in the history of American politics has one man traveled so many miles to talk so much to so many people. A former champion stumper for the presidency, William Jennings Bryan, supposedly set a record when he covered 18,000 miles in 1896, but compared with Stassen Bryan was an amateur. From the time he declared himself a contender for the nomination up to a month before the convention, Stassen covered some 290,000 miles in forty-two states—not counting nineteen countries and an added 120,000 miles on a two-month flight to Europe. While making this Cook's tour he found time to deliver 327 major addresses and hundreds of lesser speeches in 476 days, taking positions on almost every imaginable subject, literally shaking hundreds of thousands of hands, and climbing the stump three times a day. He visited some of the metropolitan centers twenty times. A popular magazine, printing a map of the Stassen travels, remarked that it looked like a map of the United States transportation system.

Not only did Stassen mark his campaign by an early start and a back-breaking schedule, but he presented a new approach to politics, a technique called 'talking with the voter.' After listening to sixteen years of radio campaigning F. D. R. style, the public had almost forgotten what a campaigner of presidential stature looked like. Nor was it Stassen alone who provided this shift in strategy. Both Taft and Dewey did a complete about-face after the Wisconsin and Nebraska debacles. But it was Stassen who forced these competitors to adopt his style of the personal touch in campaigning; for Dewey, it will be recalled, had said he would not actively campaign, and Taft on more than one occasion had expressed his annoyance at having to go out and beat the bushes for

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votes. It is almost amusing later to find the same Mr. Dewey, who in the closing scenes of the fray certainly 'out-Stassened' Stassen, proclaiming vociferously the importance of an 'open discussion of the issues' by all the candidates.

There was one important feature of this 'personalized' campaigning that came to be identified strictly with the Stassen style. That was the forum period which he conducted at the conclusion of his prepared addresses. I witnessed the effectiveness of this device in the Madison speech of March 31 given in the University of Wisconsin Stock Pavilion. A capacity audience gave the candidate a warm acclamation at the end of his thirty-minute speech. He then indicated that the remainder of his time was at the disposal of the audience to question him on any subject they desired. The questions came slowly at first and from people seated close to the platform. Then as the audience warmed up to this new game, hands began to pop up all over the auditorium—two, three, five at a time, waving frantically to get the speaker's attention. Stassen led them with calm, mature self-confidence, repeating each question word for word exactly as it was put to him before proceeding to answer it. Most of the answers were direct and detailed; a few were vague and circumlocutory. A student requesting Mr. Stassen's stand on Universal Military Training received a fence-straddling answer. Despite these occasional lapses the open-forum device was enormously successful, and the response so spirited that the chairman had to cut off the meeting while individuals in the audience were still seeking recognition.

Another form of speech activity attempted by Mr. Stassen failed almost as significantly as his forum succeeded, namely radio debate. As early as January 1948 Stassen challenged Dewey to meet with him in a public debate at the University of Wisconsin, and indicated his willingness to face any of the other candidates under similar circumstances. There was a deep silence in the Dewey camp and an equal amount of eagerness displayed by the others. The challenge was repeated a month later, this time specifically to Dewey. Stassen listed the topics that might be debated and added that if none of these was satisfactory, Dewey could choose his own. The telegram also stated that the major networks had been approached and that they would provide the required time. Still no answer from the Dewey forces. Evidently giving up hope of an answer from the New Yorker at this point Stassen directed his attention to MacArthur and issued a similar invitation to the general. All he received for his pains was an abusive letter from Philip LaFollette.

Finally, however, during the Oregon campaign the gauntlet was picked up by Mr. Dewey, an unfortunate acceptance so far as Stassen was concerned. Since the Stassen-Dewey radio debate will be covered in detail by another writer it is unnecessary to discuss it here. It should be noted, however, that Stassen blundered badly on at least two scores. First, he seems to have underestimated Mr. Dewey's ability as a debater and his knowledge of the subject, and to have forgotten Dewey's skill in forensic thrust and parry learned as a district attorney. Secondly, it appears that he entered the contest on the weaker side of the question—if not weaker in popular opinion, at least less strong historically speaking. In fact, it was probably popular opinion that led Stassen to choose the line of attack he did. He had learned through a careful tabulation of questions asked in all his forum periods that queries about Russia and foreign affairs outnumbered all others four to one, even in such supposedly isolationist states as Wisconsin and Nebraska. In the Ohio campaign he

had discovered that audiences responded enthusiastically to his call to outlaw the Communist party, and this response seemed to have given him undue confidence in the soundness of his case. He apparently overlooked the fact that outlawing anything unpopular will meet with public approval. Had this distinction between proof and popularity been more readily discerned it seems certain that Stassen would not have bowed to Dewey's demand that there be no live audience in the studio. Without a live audience Stassen lost all the value of an immediate, popular response and the effect of such a response on the radio audience.

Like the new look in the fashion world this Stassen type of campaign—the early start, the well-nigh successful effort to reach every hamlet in the land with the voice, the innovation of a lecture-forum type of campaign speech, and an ill-fated effort to revive political debates—was not something completely new. It was rather a revival of a style of campaigning that has been all but lost in an age of machine politics. Why was it Stassen who revived it? The answer, I believe, lies in his fundamental political philosophy. Stated simply it is this—'Keep the people informed.' The people of Minnesota and now of the United States have heard him say over and over again: 'Our future also requires that our leadership be willing to face the issues that affect the country and talk them over frankly with the people. I believe this is essential to the success of a democracy and to the continuation of a government of free people.'

Only the politically blind could fail to observe that considering Mr. Stassen's lack of popularity with the traditional element of the Republican party, 'keeping the people informed' was not only inimical to the success of a democracy, but to Mr. Stassen as well. His only hope for nomination rested on two suppositions: one, that he could reach the voters of the nation in wholesale lots; two, that these great numbers of listeners would be sufficiently stirred by the Stassen voice to pressurize the convention into selecting him. In the first of these I submit that Stassen succeeded phenomenally. In the second he was hampered by what I have observed to be a critical lack of ability to stir people and by the worn-out, unrepresentative manner in which we select delegates to a party convention.

Whatever our estimate of the success or failure of Harold E. Stassen we must certainly agree that by his campaign strategy he helped serve the interests of a democratic nation. If there is any word of commendation for forcing both the issues and the men of this campaign into the open that praise belongs to Harold Stassen.

ARTHUR H. VANDENBERG

ROBERT T. OLIVER

THE story of Senator Arthur H. Vandenberg and the Republican presidential nomination for 1948 is a study in paradox, power, and persuasion. The paradox is manifold: an isolationist becoming the leader and symbol of internationalism; a man once intensely ambitious to be president deliberately following a course that made his nomination unlikely; an intense partisan nurturing and defending a bipartisan foreign policy; a skilled professional politician successfully transcending politics to achieve statesmanship. The power is a fascinating example of the personal influence that can be exercised by the personality of one individual. And the persuasion is the means—so far as intangibles may be analyzed—by which the power came to be exercised.

The Vandenberg Paradox

The top political newspapermen of the nation both in Washington and around the country, believed right to the eve of the Philadelphia Convention that Vandenberg would be the Republican choice. On June 2 *Newsweek* announced the result of a poll of 50 Washington correspondents, of whom 28 thought Vandenberg would be the nominee, with only 15 picking Dewey as the man most likely to be chosen. On June 15 the *United States News and World Report* published results of a poll of 815 daily newspaper editors in which the nomination of Vandenberg was predicted by 417 and that of Dewey by 195, with all others far in the rear. Yet Vandenberg got only 62 votes on the first ballot at Philadelphia and 41 of them came from his own state delegation.

The prophets who picked Vandenberg to win estimated without reference to two important factors. The first was the heroic stand made by Vandenberg in the Senate Appropriations Committee on June 9 against the drastic cuts made by the House Republican leadership in the bill for European aid. On the eve of an election instead of defending his own party Vandenberg deliberately dramatized and emphasized the 'meat-axe technique' it had used, and forced a reversal to conform with demands by the Democratic administration. Unquestionably Vandenberg knew that he was arousing the animosity of men like Halleck of Indiana, Bricker of Ohio, Ed Martin of Pennsylvania, and Joe Martin, Speaker of the House, without whose help he could hardly expect to win the presidential nomination. The second factor the prophets overlooked was Vandenberg's sincerity in declaring that he would not 'connive' to secure the nomination. 'And no man,' Vandenberg had added, 'ever secured the nomination without conniving for it.'

The evidence is strong that the Senator actually had given up all presidential ambitions. He had a job to do as chairman of the Committee on Foreign Affairs; he had won a secure niche in history; he was master of himself as a president could not be; and he honestly desired to remain as he was. Mrs. Vandenberg announced that she did not desire the nomination of her husband.

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Vandenberg wrote successive letters repudiating offers of support from the Michigan delegation and from various Vandenberg-for-President clubs. Yet such is the general estimate of human nature that few 'experts' believed he meant what he said.

During the first two days of the Philadelphia Convention I talked with many delegates who wished the nomination to go to Vandenberg, and twice talked with men who shared responsibility for a 'draft Vandenberg' move. They protested that Vandenberg really wanted the nomination and was holding off merely in the interests of furthering his own build-up as a 'statesman.' When Vandenberg appeared unobtrusively on the platform of Convention Hall Monday evening, June 21, and again later in the same evening when Claire Booth Luce eulogized him as leader of the bipartisan foreign policy, sincere demonstrations commenced. However, they were without organization and accordingly soon died out without appreciable effect. When Vandenberg's name was put in nomination at 3:00 A.M. on Thursday morning after many weary delegates had left the hall, there were no banners and no parade. His supporters merely gathered in front of the rostrum and sang several patriotic songs. It was clear that the nomination of a man who had actively prevented any organization on his behalf could come only if the actual contenders for the nomination should be hopelessly deadlocked. Dewey's strength was so great that no threat of a deadlock developed, and the newspapermen's prophecies of Vandenberg's nomination were proved wrong.

Another and the most basic element in the paradox of Vandenberg is his emergence as a bipartisan leader of internationalism. From his appointment as editor of the Grand Rapids *Herald* at the age of 22 he advanced rapidly as a Mid-western, isolationist Republican wheelhorse. He won fame as a speaker in Michigan political circles, and by the age of 32 was chairman of the Republican State Convention. He supported Senator Lodge's campaign against the League of Nations and ghost-wrote clichés for Warren Harding. In 1928 he was appointed to the Senate and soon was regarded as a cocky youngster but a faithful partisan. Until well after Pearl Harbor he retained in the Senate a position he preferred to call 'insulationist' rather than 'isolationist.'

The change came gradually. In the Mackinack Island policy conference of Republican leaders in 1943 Vandenberg won the assignment as chairman of the committee to draft a foreign policy statement. The committee report was hailed as 'internationalist.' The robot bombing of England through the summer of 1944 basically shook his faith in ocean defenses. In January 1945 he was stirred—partly by his Polish constituency in Detroit—to prepare a speech denouncing Russian control of Poland. Before its delivery on January 10 he was persuaded to incorporate in it a proposal for a Russo-Anglo-American military alliance pledged to keep Germany disarmed. What actually changed the Senator into an internationalist was the surprising public reaction to this speech. In the Senate, in the press, and around the country it made a profound impression. As Beverley Smith wrote in the *Saturday Evening Post:* 'In an old-fashioned revival meeting, the conversion of an ordinary citizen stirs only perfunctory hosannas. But when a notorious grizzled old sinner hits the sawdust trail, the hallelujahs shake the tabernacle.' From small town weekly newspaper editors to Franklin D. Roosevelt, attention was centered on this new convert to the gospel of American global leadership. The chief tangible result was Vandenberg's appoint-

ment as an American representative to the United Nations Conference in San Francisco. From that time on, Vandenberg has more and more surely expressed the idea of the responsibility of the United States in a troubled world.

The Vandenberg Power

The national and international prestige attained by Senator Vandenberg is universally acknowledged. The prolonged bipartisan ovation tendered him in the Senate on March 1, 1948, following his speech introducing the bill for European aid, is one evidence of the almost unprecedented regard in which he is held by his working colleagues. Another is the fact that of 44 votes taken in the Foreign Affairs Committee since he became chairman, not one has gone against him and 33 have been by acclamation. Yet, as James B. Reston estimated in *Life*, 'Together these measures comprise the most revolutionary series of overseas decisions ever taken in the history of the Republic.'

Perhaps the chief achievement of Senator Vandenberg is the fact that working within the Republican Party, he has made it over in his own image on international issues. How difficult the task has been was dramatically illustrated in the Taber-led revolt in the House during the first week in June 1948, to reduce the ERP to a mere relief measure. The isolationist-economy bloc successfully repudiated the February vote pledging a 12-month expenditure of $5,300,000,000, and confidence in the integrity of American foreign policy was shaken in every part of the world. Vandenberg immediately accepted the challenge and requested an opportunity to testify before the Senate Appropriations Committee. The results were two-fold: 1. the cut in funds was restored; and 2. Vandenberg aligned against himself every isolationist section of the party. As William S. White reported in the June 16 issue of the *New York Times*, 'There were, perhaps, 200 GOP House members and quite a few Republicans in the Senate who had spent much of the last several months in trying to break him and the foreign policies for which he stood.'

Despite this opposition, Vandenberg's successful dramatization of the issue forced the Republican Convention to adopt unanimously a foreign policy platform statement largely written by him and John Foster Dulles, and made impossible the wish of many delegates to nominate an isolationist for either the presidency or vice-presidency. As anyone in attendance at the Republican Convention could readily discern, the influence that lay heaviest upon the delegates and most determined the nature of the choices they had to make was the foreign policy position of the Senior Senator from Michigan.

Vandenberg's Persuasion

Consideration of Senator Vandenberg's success in persuasion strengthens the conclusion that persuasive power lies in much more than the classic duality of invention and delivery. In estimating the influence wielded by Vandenberg, one can only conclude that much more credit belongs to the spadework preceding a speech than to the actual speech itself. Since becoming chairman of the Foreign Affairs Committee, Vandenberg has made it a rule never to make a speech or a general statement except to his Committee or on the floor of the Senate. Yet his son assured me that he fully subscribes to the view that no votes are changed in Congressional debate. (His son excepted Vandenberg's speech on the nomination of Lilienthal as Chairman of the Atomic Energy Commission. This speech, he believed, chang-

ed more votes than any other recent Senate speech.) If it is true, however, that Vandenberg has reshaped Republican foreign policy, his persuasive effectiveness, by whatever means exercised, has been very great.

Vandenberg is acutely aware that his speeches have not one but many audiences: the immediate group of Senators and gallery visitors before him; but much more important, the indirect audiences who receive the newspaper and radio summaries and interpretations. The effect upon the Senate will arise, Vandenberg realizes, not from what he says but from the public and editorial reaction to it. Hence, Vandenberg is careful to keep his press relations in good repair. He is careful, too, to maintain friendly and cooperative relations with party leaders.

He knows that his 'boom' for the presidential nomination both helped and hurt his influence in the Senate. Senators who thought he might be president were slower to oppose him; but rivals and opponents watched like hawks whatever he might present to see whether he was furthering his own self-interest rather than the welfare of the party or the nation.

Vandenberg's espousal of the bipartisan foreign policy arose from a deep conviction that politics should end at the water's edge, and that other nations must have confidence in the consistency of United States foreign policy, regardless of the party in power. But his leadership in this struggle forced him to follow a precariously narrow path. He had to support administration measures, yet not so fully as to abandon the opposition status of his party. His successful treading of this path was well illustrated in his handling of the ERP. When Secretary George Marshall presented his plan to the Foreign Affairs Committee with the tight-lipped demand that it be passed exactly as presented or else rejected altogether, Vandenberg's party colleagues implored him to denounce Marshall's statement. Vandenberg refused to make any statement at all but waited for the newspaper and public reaction to develop, which it did in a surge of criticism against the dictatorial nature of Marshall's demand. Then, with an elaborate display of fair-mindedness, Vandenberg asked the Brookings Institution to study all proposals and to make its own recommendations. He privately wrote to Marshall advising that the demand for a four-year and $17-billion committment be dropped. He espoused the point of view that control over the program be lodged not in the State Department but in the hands of an independent agency. And after Truman had made known his own preference for director of ERP, Vandenberg lined up Republican Senators in a demand for Paul Hoffman. All of these vital changes were effected under his publicly-pledged policy of supporting the administration program, yet they fully satisfied the Republican leadership. However dissatisfied both groups may have been with certain aspects of the Vandenberg formula, public support for it was far too great to permit of major amendment or rejection.

In this as in other fights he has led, the major weapon of the Senator seems to have been a fine sense of timing. He has waited for public opinion to form, sometimes aiding it gently with public statements or with off-the-record news conferences, and has taken up his own position precisely at the time that kept him the leadership without placing him so far out front as to lose his followers.

The analysis of a Vandenberg speech will reveal a rather florid style and a taste for sweeping generalizations. Such an analysis, however, will not reveal the

source of his persuasive power. This power lies more nearly in a. his sense of timing; b. his conferences with other party leaders to reassure them that he has no desire to speak for himself alone but intends to represent his party; c. his newspaper experience which helps him to pick a time for a speech that will give it maximum space and minimum competition from other events; d. his broad knowledge of world affairs which enables him to fit what he has to say logically into the pattern of developing domestic and international events; e. his skill in undermining opposition in advance; and f. his care to have every major speech followed closely by some overt act that will dramatize its success in the public mind.

When judged in terms of these factors, the actual content, style, and delivery of the speeches themselves fade into relative insignificance. They must not contain factual inaccuracies. They must be written to include some headline phrases. And they must not contain categorical judgments that may be refuted by subsequent events. Other than this, how they are written or how they are delivered are matters of secondary importance. A case study of Senator Vandenberg would support the judgment that in scoring the significant factors in a political speech, preliminary preparation should carry a score of about 70 per cent, the content and style of the speech about 20 per cent, and the delivery perhaps 10 per cent.

HENRY A. WALLACE

MARIE HOCHMUTH

ON December 29, 1947, Henry Agard Wallace, speaking from Chicago over the national radio networks, announced his independent candidacy for the presidency of the United States:

> When the old parties rot, the people have a right to be heard through a New Party. . . . We have assembled a Gideon's Army, small in number, powerful in conviction, ready for action. . . . We face the future unfettered—unfettered by any principle but the general welfare. We owe no allegiance to any group which does not serve that welfare. By God's grace, the people's peace will usher in the century of the common man.[1]

Walt Whitman had prophesied the entrance of Lincoln's new party in much the same vein: 'With gathering murk, with muttering thunder and lambent shoots we all duly awake, South, North, East, West, inland and seaboard we will surely awake.'[2] And there have been other forbears to the new third party in America—Jefferson, Theodore Roosevelt, and Robert LaFollette.

The question of immediate concern is: What is the rhetorical posture of the new presidential candidate? In order to answer that question I propose to deal briefly with Mr. Wallace's specific object or message, his peculiar manner of bringing it to the people, his character and methods in speaking, and the observable effects of his persuasion.

1

According to Wallace, by December of 1947 'it became clear that both the old parties were definitely war parties. The dominant groups in both parties were imperialist, labor-hating, militaristic and reactionary—utterly opposed to the longtime trend of economic or political forces.'[3] Already on September 12, 1946, when a crowd of 19,000 'roared its ovation'[4] to Wallace during his 'Way to Peace' address at Madison Square Garden, he had shown himself to be significantly out of line with the previously announced foreign policy of former Secretary of State James F. Byrnes, Senator Arthur Vandenberg, and United Nations representative, John Foster Dulles—all of whom were committed to taking a firmer stand with Russia. Following his almost immediate dismissal from the secretaryship of commerce, Wallace began a speaking tour of almost unprecedented proportions during which he traveled the length and breadth of the land, addressing well over a half million people before his formal announcement of candidacy and outlining both his foreign and domestic policy. In Chicago, Los Angeles, San Francisco, Denver, and throughout the country, Wallace argued the necessity of abandoning the Marshall Plan, pleaded for understanding with Russia and for the abolition of discrimination and segregation whether it be economic, political, racial, or religious. He opposed Universal Military Training, the Taft-Hartley labor law, and the Mundt-Nixon Bill.[5] Climaxing the first convention of the newly-founded Progressive party Wallace addressed approximately 30,000 people in Shibe Park, Philadelphia, on July 24, 1948. In essence his message on that occasion reiterated the message he had been delivering throughout the country

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in the previous months. 'I am committed to the policy of placing human rights above property rights'; 'to using the power of our democracy to control rigorously and, wherever necessary, to remove from private to public hands, the power of huge corporate monopolies and international big business'; 'to peaceful negotiations with the Soviet government'; 'to building and strengthening the United Nations as an instrument which can peacefully resolve differences between nations'; 'to planning as carefully and thoroughly for production for peace as the militarists and bankers plan and plot for war'; 'to a program of progressive capitalism'; 'to rooting out the causes of industrial conflict and anti-labor practices'; to 'eliminate segregation'; 'to licking inflation by stopping the cold war, the ruthless profiteering of monopolies, and the waste of resources which could give us an abundance of the goods of peace'; to 'economic security for elder citizens'; 'to advancing those programs for agriculture which will increase the productivity of our land and better the lives of our farmers and their families'; 'to stopping the creation of fear; to using all my powers to prevent the fear-makers from clogging the minds of the people with the "Red issue" '; to 'renounce the support of those who practice hate and preach prejudice; of those who would limit the civil rights of others; of those who would restrict the use of the ballot; of those who advocate force and violence.'[6]

2

To some extent one must go outside the realm of the political rally to the evangelistic meetings of Aimee Semple McPherson and Billy Sunday to find a counterpart for Wallace's ways of approaching an audience. When on May 14, 1947, I observed a rally in the Chicago Stadium, Wallace had already found the campaign technique that he has employed throughout the period since his formal announcement of candidacy. At the Chicago Stadium which seats 22,000, an hour before the meeting hundreds of people had already worked their way through assistants surrounding the building and dispensing 'liberal' literature. By 8:00 P.M. the building was filled and hundreds had been turned away despite the fact that an admission price of from sixty cents to $2.60 was charged. As the time for the meeting approached the lights were turned low and the vast audience waited expectantly. A brief announcement over the loudspeaker was followed by the appearance of R. J. Thomas, vice-president of the United Auto Workers of CIO, who addressed the audience. Then came a comedian, Zero Mostel, in Hawkshaw outfit, gown, double-billed cap, and accessories who entertained with stunts and sang the suggestive chant 'Who's going to investigate the guy who investigates the guy who investigates you'—an allusion to the House un-American Activities Committee. Paul Robeson, popular American Negro baritone, talked simply a few moments, then sang with great fervor favorite American song hits —'Water Boy,' 'Joe Hill,' 'Old Man River,' and 'The House I Live In.'

With the audience responding enthusiastically and aroused to emotional heights J. Raymond Walsh, radio commentator, appeared as an auctioneer and performed a gigantic money raising feat, at the end of which chants of 'We Want Wallace' swept through the audience for twenty minutes before Wallace's emergence at the side of the arena. Save for his change of auctioneer to William B. Gailmore,[7] previously an eloquent Jewish rabbi, and his use of various speakers to precede him on the program Wallace's meetings follow much the same pattern.

3

Editorial writers and political analysts have been preoccupied for many years with evaluating the character of Henry Wallace. He has been variously described as a 'harmless mystic, an inspired prophet, a ruthlessly practical politician, and a dangerous radical.'[8] In 1933 when he went to Washington under the New Deal as Secretary of Agriculture he was regarded as a deeply religious man with 'an insatiable curiosity and one of the keenest minds in Washington, well-disciplined and subtle, with a range of interests and accomplishments which range from agrarian genetics to astronomy.'[9] 'Earthy as the black loam of the corn belt, gaunt and grim as a pioneer,' he epitomized American civilization in 'its most genuine native form.'[10] To the spectator he appears somewhat shy and aloof and lacking in the personal warmth and vibrancy that often captivated even the most cynical critics of Franklin D. Roosevelt. Despite the current skepticism of critics and analysts it is obvious from the typical rally that Wallace's followers look upon him as he addresses them as the 'good man' speaking, the spiritual heir and embodiment of moral grandeur and idealism, the modern Isaiah who has looked beyond the horizon and captured a vision of goodness and greatness. In short, he appears the forthright and fearless champion of the rights of the Common Man, whose years as a public servant command respect and who carries with him some of the wounds of the warrior in fighting the good fight.

Although there are those who observe that Wallace 'has a better radio voice than almost anyone in the field,'[11] others find him 'taut-larynxed'[12] as he exhorts his listeners. Wallace's delivery does not exhibit the oratorical genius and elevation of Roosevelt or Monsignor Sheen. With a voice somewhat high pitched and at times shrill he often delivers his speeches in a manner that has been aptly described as an 'angry mixture of demagoguery and rabid denunciations.'[13] Wallace has had no formal training in public speaking.[14] Although he has had years of practice there are times when he does not achieve in his formal addresses, usually read from manuscript, immediate contact with the audience or conversationality of manner. It must be observed, however, that in his less formal and often impromptu talks with smaller groups his manner possesses what listeners describe as an earnestness and simplicity calculated to establish an 'emotional bond.'[15]

The speeches themselves consist of a preponderance of fact, figure, and example drawn from wide experience in travel and in talking with people and are usually adjusted to the area in which he is speaking. Except for his use of the emotionally-loaded word and 'action-packed symbol' his speeches often appear to the listener as dry, earnest discourse. His style is simple, clear, forceful, and almost completely lacking in humor. Structurally the speeches vary somewhat. Some begin with an abrupt statement such as 'We want peace' or 'I have come here to this great steel backbone of our nation to speak for peace'; then follows a series of topics tersely stated and amplified, dealing with important issues of the moment that are related to his general theme of peace, abundance, and security; finally there is an abrupt conclusion such as 'There is peace to be won.' At other times he begins with a simple observation drawn from his wide travels, continues a narrative of experiences throughout the body of the speech, relating each experience to his central message, and ends with an elevated climax in which he may

quote from the Prophets or visualize the 'promised land.' In his speeches he has been assisted by various ghost writers —David Karr,[16] Richard Hippleheuser,[17] and his present assistant, Lewis C. Frank.[18]

4

Time has remarked: 'Rarely in history had a man set his sights for the presidency of the U. S. with so little evidence of popular support. Ever since Henry Wallace made his first tentative gesture toward a third party, organized labor and many of his own liberal friends had been deserting in droves . . . Only the Communist Party and the regrouped P. C. A. united behind him.'[19] A contrary opinion is reported by *The Citizen:* 'Results of California's June 1 primary elections indicate that a total of a million and a half to two million votes will be cast for Henry Wallace and Senator Glen Taylor in the November presidential elections, the Independent Progressive Party Executive Committee concluded this month.'[20] Gallup Polls for June indicated that Wallace was supported by 6 per cent of the voters, a figure slightly lower than the 7 per cent figure indicated in January. *The Public Opinion Quarterly* suggests that his support consists of 10 per cent of the possible 15,000,000 independent voters.[21] According to Gallup 'Wallace's following today is below the actual election performance of Robert LaFollette, Sr., who polled 17 per cent of the total 1924 presidential vote, and of Theodore Roosevelt who drew 27½ per cent of the 1912 ballots.'[22] Estimates usually range from three to ten million votes. James A. Farley has recently set the figure of five million votes.[23] According to Gardner Jackson: 'Wallace himself, in confidential discussions with his associates, expresses his hope to get at least four million—thus to equal Senior Bob LaFollette's 1924 total.'[24]

Some concrete evidence exists indicating the effect of Wallace's persuasiveness on voters. For instance, a *Chicago Sun-Times* poll conducted before and after Wallace's April 10th address in the Chicago Stadium revealed a shift of support among Negroes from 14 per cent prior to the speech to 22 per cent following the speech,[25] and among the general population from 7 per cent prior to the speech to 11 per cent following the speech.[26] Considering the fact that Wallace has talked face to face with well over a million voters in the last two years and that he will probably address many hundreds of thousands more by the November election, it is reasonable to suppose that he may gain a few more followers.

[1] Henry Wallace, "I Shall Run in 1948," *Vital Speeches* (1 January 1948).172-4.

[2] Walt Whitman, To the States (to identify the 16th, 17th, 18th Presidentiad).

[3] Henry Wallace, Farewell and Hail!, *The New Republic*, 19 July 1948, 14.

[4] *Newsweek*, 23 September 1946, 25.

[5] Complete texts of Wallace's speeches since the beginning of his campaign have been furnished the writer by the National Wallace for President Committee.

[6] Complete text from *Chicago Sun-Times*, 25 July 1948.

[7] Cabell Phillips, Why They Join the Wallace Crusade, *New York Times Magazine*, 23 May 1948, 12ff.

[8] Cabell Phillips, That Baffling Personality, Mr. Wallace, *New York Times Magazine*, 8 February 1948, 14.

[9] Unofficial Observer, *The New Dealers* (New York, 1934).77.

[10] Ibid. 76, 77.

[11] K. M. Landis II, *Chicago Sun-Times*, 25 February 1948.

[12] Gardner Jackson, Henry Wallace: A Divided Mind, *The Atlantic Monthly*, 182 (1948). 32.

[13] *Time*, 10 May 1948, 24.

[14] Henry A. Wallace, *Democracy Reborn*, Selected from Public Papers and Edited with an Introduction and Notes by Russell Lord (New York, 1944).8.

[15] *Chicago Sun-Times*, 4 May 1948.

[16] Dwight MacDonald, *Henry Wallace, the Man and the Myth* (New York, 1948).96, 97.
[17] *Newsweek*, 23 September 1946, 26, 27.
[18] Cabell Phillips, Why They Join the Wallace Crusade, *New York Times Magazine*, 23 May 1948, 12.
[19] *Time*, 5 January 1948, 17.
[20] *The Citizen* (June-July 1948).4.
[21] *Public Opinion Quarterly* 12 (1948).361.
[22] *Champaign-Urbana Courier*, 19 July 1948.
[23] Gardner Jackson, Henry Wallace: A Divided Mind, *The Atlantic Monthly* 182 (1948). 33.
[24] Ibid. 33.
[25] *The Citizen* (May 1948).4.
[26] *Chicago Sun-Times*, 25 April 1948.

ASPECTS OF THE BROADWAY THEATRE

JOHN GASSNER

AMONG the recent events in our so-called professional theatre the three most important were the lesson it received in true professionalism from the visiting Habimah and Gate theatres, the example of genuine experimentation in the Experimental Theatre's John Latouche and Jerome Moross 'Ballet Ballads,' and a City Center group's superior stock company efforts in the heart of New York. The work of these groups, all in the second half of our 1947-8 season, rounded out a year which Broadway could consider satisfactory, since the successes up to the beginning of the year were augmented by 'Mister Roberts,' attractive revues like 'Make Mine Manhattan' and 'Inside U.S.A.,' a lively satire 'Joy to the World,' a smooth revival of Molnar's 'The Play's the Thing,' an affectionate folk play 'Me and Molly,' and Jean Paul Sartre's 'The Respectful Prostitute.' Only to the jaundiced eye of stage veterans and stage historians was the vista less rose-tinted.

The veteran is unlikely to find comfort so long as Broadway is incapable of the professionalism of a Habimah or Gate theatre; so long as we must do without ensemble performances perfected by continuous exertion in a wide variety of roles. Until the actors' responses mesh because they have worked in permanent companies instead of being herded together for isolated productions, and until private ambitions merge in a collective endeavor, our stage productions will continue to be makeshift and nervously improvisatory. And this condition will be aggravated so long as present production costs provide no alternatives other than success of 'smash-hit' proportions or dismal failure.

A theatre that cannot subsist on the interest of an enlightened minority can attain professional power and dignity only by accident. Demoralized by anxiety before and during production it resorts to frantic expedients to make a play 'click,' often cheapening it with stage trickery, making the action race even when it should only amble, and avoiding the depths in favor of alluring surfaces. Since every play must, moreover, be financed separately, planned production is rare, and Broadway is harassed by a mad scramble for investments, stars, theatres, and out-of-town bookings. Since the plums are picked by the quickest and shrewdest—often by no means the ablest or the most honest—producers have to defer productions until interest in them cools for everyone involved; and since even those who win the preliminary contest can fail with any particular play, the defeated producer remains idle until his fortunes or his investment 'contacts' are repaired. The veteran, finally, notes that experiments like the 'Ballet Ballads' are made possible by concessions on the part of the theatrical unions granted only to a non-profit group—and who will invest in a non-profit Broadway venture?—that these productions reach only a fraction

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of the public, and that when the products of this experimentation are taken over for a professional run the sledding is generally hard and unrewarding.

The stage historian's reservations would include all these doubts about the immediate future, but he would add misgivings inspired by his habit of comparing the present with the past. He knows that the modern theatre has moved ahead in significant spurts at strategic historical moments ever since 'A Doll's House.' Realism, naturalism, symbolism, expressionism, the Celtic renaissance, the modernization of the American theatre after 1918, a militant social theatre in the 1930's—these and other departures in playwriting and production art galvanized or reconstituted the stage from period to period. We have at present, however, nothing comparable to the invigoration of passion and imaginativeness that arose after the first World War. The theatre since Hiroshima has as yet given too few signs of a genuine revivification, and certainly too few indications of new content, style, and form. Even French existentialism, which has brought forth some stimulating work, is not to be heralded as a new dispensation. Whatever uniqueness may be attached to the philosophical bias, too little originality will be found in the dramatic or theatrical aspects of the movement; the structure and style of the plays of Sartre and Camus do not predicate any departure from traditional forms of staging. Sartre's 'No Exit' could be, and was, produced like any other piece of living-room realism, and his 'Respectful Prostitute' is well enough located in a conventional set that calls for no special style of acting or staging. If an interesting production pattern was found for 'The Flies' the play did not actually call for a style unfamiliar to anyone who has seen routine Shakespearean companies. The production at the Dramatic Workshop of the New School owed its particular vibrancy of form not to the author but to the improvisation of Erwin Piscator who continues to treat the stage as a machine with frequently interesting results; and it might be observed that Piscator's methods stem from the theatrically absorbing 1920's.

Reports of unique productions like Jean-Louis Barrault's staging of the André Gide dramatization of Kafka's novel 'The Trial' at the Theatre Marigny filter in from France, but they seem to be isolated phenomena. Much, I know, has been recently made of the so-called arena style of staging, and reports concerning Margo Jones's Dallas Theatre have been enthusiastic. But I hope it is not ungracious to remark that Adolphe Appia envisioned this style long ago in 'Art Vivant ou Nature Morte,' that its practice in America has been no news to Professor Glenn Hughes in his Penthouse Theatre since the autumn of 1932,[1] and that this production form was notably employed by Okhlopkov at his Realist Theatre in Moscow as early as 1935.[2] Nothing as original and viable as the 'Living Newspaper' technique of the defunct Federal Theatre has been seen on Broadway in a decade. New production and playwriting styles do not, of course, materialize arbitrarily—if they did, they would probably be worthless; they arise out of the spirit of an age which provides a specific content and outlook. Their absence is to be construed as a symptom; the disease itself is nothing less than the condition of the present world. Nor, indeed, is the emergence of new forms the sole criterion of progress since advances are also made when we perfect established forms. Even in this respect, however, our hypothetical historian is likely to gather few crumbs of comfort; he will find no advance even in the realistic style which

has actually deterioriated ever since the Group Theatre disbanded. Outside the musical field he will discover only sporadic evidence of real style at all in a theatre disposed toward catch-as-catch-can illusionism.

2

The Habimah Theatre added to its superb ensemble acting a distinctive rhythm and tone for each of its four plays. Evident in each instance, like a special grace, was a shaping intelligence and an aesthetic decision questionable only in the case of this group's 'Oedipus Rex.' It was to be expected that 'The Dybbuk,' the well-known ghetto fable of the lover who takes possession of his beloved after his death, would be the most attractive production. The student lover's performance made his death from overstudy and heartbreak intensely moving, and great pathos was engendered by the girl's unwilling marriage to the well-to-do dolt selected for her by parental authority. Passion struggling against convention was sympathetically evoked by the principals, sharply counterpointed by the obtuseness of the other characters, and effectively condemned by the Saint to whom the case is finally brought. But these are all unexceptional values of romantic theatre, and they would not have been made remarkable by the simple addition of local color. It is the sense of style that really sets the Habimah production apart from our customary experience, giving us something more than the plot of S. Ansky's familiar text. It presented a view of life as something at once macabre and beautiful, humane and bedevilled, ruled alternatively by ordinary considerations and by divine mystery. Art reaches furthest when a *Weltanschauung* is the warp and woof of the creative act, and great drama has supplied too much evidence of this fact for us to ignore it, as we often do. Only a moralistic construction can be put on Matthew Arnold's well-worn phrase 'a criticism of life' unless the 'criticism' and the 'life' are inherent in the style and structure of poem or play. The planned exaggerations and distortions in the Habimah's production bodied forth a viewpoint which, like poetry, is irreducible to statement but is nonetheless experiential. By fusing such first-act elements as gossip, the *bonhommie* of synagogue cronies, and the desperate mysticism of the Talmudic student, the Habimah evoked a world of both reality and mystery. The second-act marriage feast was poignantly underscored by the melancholy arabesques of the beggars' dance and was climaxed eerily when the 'dybbuk' possessed the girl. The drama was resolved by human justice and divine pity in a third-act exorcism scene staged with singular expressiveness in the Saint's angularly furnished study where the human and the divine met atmospherically.

Although it is impossible to do justice to the production by mere description it is noteworthy that each actor had his special stance, movement, and gesture as if he were participating in some ritual dance far more intricate and variegated than Stravinsky's 'Sacre du printemps'; that the Habimah made lavish use of expressive costuming and make-up; and that its scenic design invariably provided both localization and implication. All this differs from both formalism like Copeau's and abstraction like Meyerhold's. Good 'theatricalism,' which is the best term for the Dybbuk style of the production, levies tribute upon all modes of theatre in order to project a world filtered through a sensitive imagination. The genius attributed to the short-lived Vachtangov, who was assigned to this company by Stanislavsky for the original 1922 production, and whose scheme of production is still being used by the

Habimah after a quarter of a century, was abundantly established by the staging. The lesson he set these players was further exemplified by their work in Calderon's Biblical chronicle 'David's Crown' and in 'The Golem,' the latter almost as remarkably staged as 'The Dybbuk' although neither of these later productions attained the same choreographic effectiveness as the first. Both plays, incidentally, revealed the powers of Aaron Meskin, an actor of imposing proportions and powerful voice who is probably unexcelled by any other living actor; his work as King David and as the 'Golem' or synthetic man were consummate performances so different in quality from each other as to make us believe we were seeing two entirely different people. Feats of this nature are virtually impossible in our theatre: Miss Cornell is always the radiant Miss Cornell; the Lunts are always the charmingly matched Lunts; and even Helen Hayes has been pretty much her lovable little self in recent roles, not excepting 'Happy Birthday' for all its stage trickery. Uniformity of performance, the substitution of invariable stage personality for acting that transfigures the actor, is the result of the star system, long runs, and too few roles. Meskin, like most members of his company, is the product of an arduous repertory system.

'Oepidus Rex' was least impressive, possibly because Tyrone Guthrie, who staged the play for the Palestinian Company, does not quite share its traditions or understand its potentialities. An analysis would reveal that Mr. Guthrie made a fundamental error in thrusting the performance into a penumbral acting area formed by the huge classic temple pillars. This choral drama was created for theatrical projection and not for the picture-frame stage. The company could not act 'out' to the audience sufficiently so that the first act in particular was unexciting for those of us who could not follow the Hebrew translation. That the performers could have turned the great tragedy into a searing experience in spite of the language barrier was evident whenever the individual members of the chorus came together and came forward, forming unforgettable tableaux as if they had stepped out of a primitive frieze and projecting some of the pity and terror that Sophocles put into his play. Whenever they were unsubdued by the setting it was plain that the actors were on the verge of materializing for us the world of Hardy's 'purblind Doomsters' in which 'crass Casualty obstructs the sun.' It is strange that the same director who staged the memorable Old Vic production with Laurence Olivier should have departed so greatly from the projectional effect he had there employed so successfully. If it is true enough that our peepshow stages make projection difficult, there are still ways of bringing the action outward by grouping and lighting. Mr. Guthrie himself proved that this could be done in the British production.

The reward for using our conventional stages more freely than illusionism theoretically allows can be considerable. In staging 'The Play's the Thing' with irreverence toward the fourth wall convention, by toying with the curtain so that it sank halfway twice before it closed the act as the playwright character Sandor Turai speculated on how to end it, Gilbert Miller achieved an easy and felicitous effect. He made a play of artifice arrogantly artificial and therefore amusing. By playing to the audience in this conceived *jeu d'esprit* he made us accept Molnar's contrivances and enlivened the play. Contrivance in the theatre is objectionable only when one tries to conceal it; if the audience detects it the re-

sult is disagreeable—we have caught the playwright and pronounce him guilty! —but if it is frankly made a condition of playing the game of theatre, we are agreeable enough. In the case of serious drama we are also ready to accept a theatrical convention once its rules are given openly; we accepted the Chinese stylization of 'Our Town' without a murmur. Yet even courageous directors are a trifle too wary of making demands on the audience, and our most sensitive ones unnecessarily cleave to Appia and Gordon Craig impressionism and lay on 'mood' with a trowel, as Mr. Guthrie did in his Habimah production, even when they could be more effective by stepping out of the poetical shadows.

3

With productions of 'S. S. Glencairn' and 'The Insect Comedy,' the City Center Company gave painful reminders of how far the present theatre falls short of the goal set for it even a few decades ago. O'Neill's sea-pieces suffered from too many stock-company shortcomings in the acting, and only 'In the Zone' was performed with complete success. But even in a half-realized version 'S. S. Glencairn' revealed the difference between its kind of theatre and a theatre of surfaces. 'Mister Roberts' can be cited for contrast, provided one concedes that it is a highly enjoyable and occasionally moving piece of showmanship and that Joshua Logan has staged it with rare virtuosity. Its gusty tars are as authentic on the surface as they are amusing and lovable, but they remain sailors and good fellows whereas O'Neill's men are humanity discovered in conflict with its private demons and ironic destiny. Unlike their entertaining World War II counterparts in 'Mister Roberts' the characters come to us neither from the bandbox of the theatre nor from some clever writer's surface observation but from the anguish of O'Neill and his sultry vision. Since they are people rather than stereotypes their destiny implicates life itself. They have, in short, the highest kind of reality—*poetic reality*.

Genuine creativeness operates by intensification—which implies the presence of a writer who belongs, in Edith Hamilton's phrase, to 'the only true aristocracy, that of passionate souls.' He is the only artist to be rewarded by the double harvest of reality made 'real'—in O'Neill's case this means the sailors and the life they lead—and of reality transfigured into symbol, for only a fully realized thing can epitomize a species or condition. If O'Neill became a major dramatist it was because he could bring, and temperamentally had to bring, experience to white heat—a point perhaps worth stressing because, except for Tennessee Williams, no American playwright of recent years has yet displayed any such endowment. The treatment of the sea is another indication of the distance between plays like 'Mister Roberts' and 'S. S. Glencairn.' In the former the ocean is a geographical fact; in the latter it is both an environment and a spiritual entity. Except in the case of Henry Fonda's playing of an officer who learned to appreciate the common man, the expert Broadway show yielded its all on the stage and exhausted itself whereas the patently inadequate City Center production could trail the spectator out of the theatre.

The City Center completed its season with a revival of Karel and Joseph Capek's expressionist fantasy 'The Insect Comedy.' These Czech writers also belonged to the aristocracy of passionate souls, and much of their passion was mobilized against the possibility that passion, which must be personal to be genuine, would be regulated out of the modern world. Since 'The Insect Comedy,' like Karel Capek's 'R.U.R.,' deals

largely with allegorized characters the City Center's acting exhibited no serious limitations under José Ferrer's generally good direction, and this triptych of human folly retained much of its original power. Since its mordant satire, which the creator of Gulliver might have written if he had favored the theatre, remains as pertinent as ever, the City Center was well advised to resuscitate the play. Only the first-act butterfly scene failed to do justice to the authors; it made men behave like butterflies, which is somewhat embarrassing, instead of making it seem that butterflies are behaving like human beings. The rapacious beetle world of the second act was masterfully staged and acted; the totalitarian ant world of the third act made exciting expressionist theatre. Our world rates the indictment of 'The Insect Comedy' even better than did the world of 1921 when the play was written. The wonder is only that the present period should have failed to bring forth work of a comparable nature. We have as yet had nothing to set beside drama like the Capeks' plays, Werfel's 'Goat Song,' Kaiser's 'Gas,' and 'The Hairy Ape' in content and form. Although good plays and productions are not extinct our theatre art is, on the whole, retrograde; it clings to safe traditional forms, and it fails to confront the ignominy of the post-war era with passion. It should not be necessary to return to 'The Insect Comedy' and to Jonson's 'The Alchemist'—an earlier City Center production of uneven quality—when the present day offers so strong an incitement to augury, protest, and analysis. The excuse that disenchantment is too negative a response—too 'defeatist' as left-wing critics are wont to say—cannot quite hold water. Only those who, like the Capeks, cherish humanist values intensely are likely to be disenchanted to the point of expressing it in art. The negative stems from a positive; the denials posit an affirmation. A land that has neither briars nor roses is arid; a theatre that yields neither conspicuous negations nor affirmations is devoid of vitality. 'The Insect Comedy' could only remind Broadway how flabby the stage has become, how decidedly most of its artists have succumbed to the sin of *accidia*.

4

One new play on the Great White Way that could be completely acquitted of moral indifference was the Jean-Paul Sartre importation 'The Respectful Prostitute' and, as is the case in any effective work, the author's viewpoint was not an ethical addendum but a fabric of writing, for content has little value, just as a noble intention is unavailing, unless it is *achieved content* and gives the play a particular flavor and *élan*. Sartre's drama had tension, verve, and tone.

If conviction is not completely canceled by self-contradiction in the spirit of a play, we may allow Allan Scott's 'Joy to the World' to pass muster; it attacked cowardice and social unawareness in the film industry only to succumb to Hollywood's own fabrications of plot and happy romantic endings. Some sharp observation, paced direction, and a buoyant performance by Alfred Drake avoided a fiasco. If the gospel that the little people of the world are wonderfully brave and good is not to be set down as a tired cliché, we can also exempt Gertrude Berg's colorful folk comedy 'Me and Molly' from the indictment. Mrs. Berg's matter, taken from The Goldbergs' radio serial in loosely tied snippets, had one saving grace in addition to humor: respect for the contradictions of good people which is the true test of a humane spirit. Perhaps the Latouche-Moross 'Ballet Ballads' could also be said to have a point of view although it appeared less in the story

than in the breezy American spirit of the work. Only in 'The Respectful Prostitute,' however, did conviction have a solid core.

It would be a grievous error to define the viewpoint of the Sartre play as an attitude toward the Negro problem in the South about which the author manifestly knows so little that his treatment of it contains more extravaganza than reality. As is often the case in art real seriousness pertains to the seemingly least serious aspect of the work. Sartre has written his play more in the manner of Molière than even he may be willing to recognize since he writes with the same sardonic awareness of human inconsistency, the same *commedia dell'arte* taste for the bizarre or the extreme, and the same intellectual detachment. Like the Molière of the major comedies he is on the brink of personal involvement but removes himself in the nick of time; 'The Respectful Prostitute' has much in common with 'The Misanthrope.' It also stems from the French *comédies rosses* of naturalism, of which the outstanding example is Becque's 'La Parisienne.'

'The Respectful Prostitute' is suffused with the irony of a writer whose real subject is moral fibre, the integrity and consistency, of the human species. Sartre's prostitute heroine who refuses to testify falsely is more moral than the society that looks down on her. The son of a Southern legislator has so much caste and family loyalty that, in order to acquit an intoxicated cousin who shot a Negro passenger, he tries to 'frame' the prostitute into denouncing a guiltless Negro; and no doubt he believes himself the possessor of sound principles. The heroine resists him, as well as the violence of the police, only to succumb to a suave politician who appeals to her sympathy for the mother of the imprisoned Negro-killer and promises her the good will of respectable people. Her social and ostensibly moral superiors sense no inconsistency in persecuting the innocent man and double-crossing the woman. The scion of the socially exalted family, who intended only to make her perjure herself, has been inflamed by her and proposes to make her his mistress after having proved himself a cad toward her. And his proposal is accepted as if he had conferred an honor on her! The upshot of a social crisis turns out to be nothing but an illicit arrangement between two people whose values make nonsense of civilization—only that and the incidental lynching of another Negro in place of the accused one whom the heroine hid in her room after finally testifying against him.

Irony is, in short, the means to an 'existentialist' exposé of human character and its responsibility for social evil. It is, Sartre appears to say, from such a tangled and frayed skein of personal values that we expect to weave the good society. The failure of society is exposed through the failure of its individuals although the playwright does not fail to indicate that their error is compounded, as well as at least partly caused, by the milieu; personal decisions may never be free but they are of cardinal importance in Sartre's thought. This view takes the play out of the sociological category of the problem play with its naïve simplifications and pat solutions. An acid intelligence is being employed in 'The Respectful Prostitute' as a solvent; a 'resistant flexibility,' which Colley Cibber predicated for the critical faculty, manifests itself as Sartre views the social scene of individual and collective responsibility. The approach is familiar enough in the attitudes of comic detachment, and if irony always leaves us rather suspended in mid-air the experience is more stimulating than commonplace exposition, especially when

the latter solves nothing either. Mary Hunter staged the American adaptation by Eva Wolas for New Stages with admirable understatement in every respect except the broad portrait of the unctuous politician, and was fortunate in uncovering a gangling actress, Meg Mundy, whose performance in the leading role was inimitable.

Production of a mordant play is indeed a delicate matter, and this was demonstrated by the shortcomings of The Theatre Guild's decorative revival of 'You Never Can Tell' which nearly made the antic Shaw look like a purveyor of amateur theatricals; the production accomplished the seemingly impossible feat of making the ogre coo with jollification. The prettiness and archness of the staging was a disservice to a play which may be minor Shaw but still possesses a sharpness of wit lamentably absent in most contemporary comedies. But for the work of several good actors led by Leo Carroll the results could have been wholly disastrous. For an example of how Shaw can be played one had to go to the Gate Theatre's 'John Bull's Other Island,' which is also minor Shaw although several rungs above 'You Never Can Tell.' It could be expected of an Irishman to set down a vivid picture of Ireland and of an Irish troupe to authenticate it on the stage. But the crispness of the production directed by Hilton Edwards was not a matter of geography but of artistry, mature sense, and understanding of the underlying mind and spirit of Shaw's work. If the direction could not conceal the static nature of the beginning, it gave an athletic interpretation to an athletic drama; instead of trying to establish decorative and localizing details that matter little, the production scored each point briskly through speech and movement—the correct approach to a play that consists of the conflict of opposites so characteristic of Shavian comedy of ideas. An exemplary instance was the playing of Father Keegan by the Gate's Edward Golden. The elderly unfrocked priest could have been treated with pathos and Stanislavskian psychology, but in this performance his eccentricity was razor-sharp and his mysticism precise and forthright. Shaw's ringing words were believably challenging when this actor's Keegan spoke his dream of 'a country where the State is the Church and the Church the people . . . work is play and play is life . . . the priest is the worshipper and the worshipper the worshipped . . . life is human and all humanity divine: three in one and one in three'—to which the ironic climax is Broadbent's imbecile comment: 'What a regular old Church and State Tory he is.'

The Gate's other two productions were equally well staged. Although insular references to Irish history made Denis Johnston's 'The Old Lady Says No' obscure to many playgoers and critics, it emerged as brilliant playwriting and theatre. If its frame of reference had been the broad world instead of Ireland its force would have been immediately felt since the play draws a masterful contrast between romantic illusion and tawdry reality, between wallowing in the past and failing in the present. The delirium of an actor knocked unconscious while rehearsing the heroic role of Robert Emmett can be readily appreciated as international rather than national experience. Expressionism is often said to be outdated as a technique, but it is remarkably effective here, and the obscurities of the play were the result of our ignorance instead of its author's fantastication. The other and more popular Gate production was 'Where Stars Walk' by the co-founder and co-director of the Gate, Michael MacLiammoir, who also proved himself a brilliant actor. Describing contempor-

ary Ireland as a land of 'inspiration, frustration, and intoxication,' the author brought two mythological lovers into a socially prominent Irish home where Ireland's past is common enough talk but where its romantic spirit is conspicuously absent and would not be recognized if it entered, as it does, through the door. Sardonic and touching in almost the same breath, the production brought imagination and poetry into our theatre even if the play was not a work of major importance.

5

Creativity in production being rare in our theatre it would be pleasant to be able to conclude with unqualified praise for the one Shakespearean production that followed Miss Cornell's 'Antony and Cleopatra,' the Michael Redgrave-Flora Robson 'Macbeth' directed by Norris Houghton. The physical production was highly commendable. Neither a tribute to Gordon Craig nor a dutiful exhumation of a classic, this 'Macbeth' was a crisp production altogether free from excrescent pageantry and awkward scenic transitions. The action and passion rose nakedly on unconfining steps and ramps instead of dripping with atmosphere, and Mr. Houghton's direction busied itself with the action of a gripping melodrama set in eleventh century Scotland. As a result we had an opportunity to see 'Macbeth' in a form suited to its elemental content. Unfortunately for the production, however, Shakespeare happened to write a dramatic poem and tragedy as well as a melodrama, and most of Mr. Houghton's actors were not quite up to Shakespeare the poet and tragedian. Devoid of the feminine seductiveness of Judith Anderson in the earlier Maurice Evans production, Miss Robson's Lady Macbeth was arid and one-dimensional, turning her role into a strident virago in the first half of the play and lessening the emotional power of the better-acted sleepwalking scene. In spite of an impressive physique and noteworthy energy which produced a hair-raising duel scene with Macduff, Mr. Redgrave was unable to project the verbal magic through which the tragedy attains so much of its humanity; and a woeful inadequacy marked the 'Canst thou not minister to a mind diseased' and 'Tomorrow, and tomorrow, and tomorrow' speeches. The student of Shakespearean production could be grateful for the fluid production scheme and the effective groupings, and it would have been difficult to improve upon Whitfield Connor's Macduff, Russell Collins' delightful Porter, and Miss Straight's Lady Macduff. Still, Theatre Incorporated, which presented the production, gave us only the corporeal half of Shakespeare's play.

If it is possible to conclude this survey on some note of satisfaction the reason is the Experimental Theatre's 'Ballet Ballads.' The program consisted of a 'Susanna and the Elders' as rendered at a revivalist meeting, a 'Willie the Weeper' chronicle of the dreams and frustrations of a marijuana smoker, and a 'Davy Crockett' eulogy. Although an outgrowth of the modern ballet and of our better musical comedies, the playlets were neither ballet nor musical comedy; nor were they, strictly speaking, ballads. It is sufficient to note that they constituted expressive theatre which appeared to make its own rules as it went along. It is also unimportant that the 'ballet ballads' are stylistically less original than is generally believed, that the form is at least as old as the Elizabethan jigs of the 'Simon and Susan' variety, if it was not indeed already present when Greek dithyrambs acquired verses and dialogue. They were a welcome imaginative departure from the humdrum illusionism and literalness we have wrongly dignified with

the word *realism*. What future there is for this type of drama it is difficult to foretell; for even if the program was sufficiently well received to be transferred to a Broadway theatre its austerity of style and structure is unlikely to inaugurate a new form of popular entertainment. Like the Noh plays and Yeats' remarkable 'Plays for Dancers,' this choreographic theatre, in which the dramatic story is told only in movement and song, may never be able to reach beyond an aristocracy of taste. A popular influence is more likely to crop up in musical comedy, if one may judge from the precedent established by the Jerome Robbins' ballet 'Fancy Free' when it became transmogrified as 'On the Town.'

No immediate infiltration can be expected, either, of the kind of theatre that Erwin Piscator made of Robert Penn Warren's play 'All the King's Men,' which was shaped both in script and production as a debate and demonstration, a style that could find a place on Broadway if the theatre had any serious inclination for analysis. Although it is reasonable to expect something along these lines after the experience of the past few decades, authors and producers who would meet that expectation are likely to find scant welcome on Broadway. Mr. Piscator found as the spine of the drama —and it is becoming rare enough to find a director who looks for a spine—'the problems of the modern political man, the contradiction between idea and fact, means and ends, morality, and mechanism.' On the tiny stage of the Dramatic Workshop's President Theatre the mechanics of the stage may have seemed overwrought as the set kept whirling dervish-like. Yet Piscator's staging was right in trying to envision the Huey Long story as a whirligig both internally in the characters and externally in society. Conventional realistic staging would also have been inappropriate to a play in which the Louisiana story is freely treated as a symbol rather than a journalistic fact, as a quest for moral clarification rather than a factual report. Attempts made to give the play a regular run proved unsuccessful, not so much because it suffered from some confusions as because it entailed production costs in excess of its expected public support. A special obligation devolves upon the universities and little theatres of the nation so long as the present economic situation prevails, and the tendency of non-professional theatre merely to ape Broadway is perhaps even more dispiriting than Broadway's own shortcomings.

[1] John Gassner, *Producing the Play* (New York, 1941) 558.

[2] Norris Houghton, *Moscow Rehearsals* (New York, 1936) 21-3, 148-57.

IS RADIO ANNOUNCING A PROFESSION?

DON W. LYON

FOR us to answer the question: 'Is radio announcing a profession?' is in no way as significant as for us to answer the implied question: 'What difference does it make?' We must decide upon the present status of announcing and its relationship to radio and to our society, however, or the importance of the implied question does not reach its proper level of significance.

Funk and Wagnalls defines *profession* as an occupation that properly involves a liberal education or its equivalent and mental rather than manual labor.

Webster defines *profession* as a calling or vocation, especially one that requires a good education.

In the light of these definitions can announcing be termed a profession? According to the United States Department of Commerce the answer is: 'No.'[1] In this classification index, radio announcers are listed as 'semi-professional workers.' In the same group are listed: gamblers, tea-tasters, apprentice photographers, fortunetellers, palmists, and clairvoyants.

There are, unfortunately, those critics of radio who feel announcers should be flattered by such parallelism. But if radio has not progressed more in twenty-five years than to reach a place where its announcers are paired alongside 'fortunetellers' then there is something wrong with radio. In many cases that 'something wrong' can be traced back to radio station owners and managers. The attitude of some managers seems to be: 'See if you can't hire a combination control-operator-announcer. We've got to cut down on expenses some place.'

Another attitude seems to be: 'Can he sell? That's all I want. If he can read commercials and make people go out and BUY, hire him.'

And there is the third attitude — somewhat passé but still alive: 'It's the voice that counts. Get me some good deep voices, bass voices. I don't want any tenors around here!'

There is another side to the picture, fortunately. More and more station managers are insisting on broadly educated college graduates whose background and 'air' personality indicate the manager's respect for the audience of his station.

This whole question of the attitudes of managers toward their announcers and toward professionalism was brought sharply into focus when the National Association of Broadcasters appeared before the Wage Hours Administrator last January to plead for a change in the announcer's status from semi-professional to professional. A change by the Wage Hours Division — classifying announcers as professional employees — would mean that announcers will be exempt from the overtime requirements of the Fair Labor Standards Act so long as they are receiving over $200 per month. Here again there is no doubt that many — perhaps even most stations — are working to get the classification changed in order to cut down expenses. But there are a considerable number of stations within the NAB who prefer the change not for shortsighted, financial purposes but ra-

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ther for the more important purpose of raising the standards of announcing.

These, then, are some of the attitudes within radio itself that, to a degree, are responsible for the semi-professional label at present pinned on announcers.

There is another consideration, however. It would seem, perhaps, that speech departments and universities have not helped as much as they should in making announcing a professional art. In too many speech departments radio announcing is still but a stepbrother to debate, discussion, and public speaking.[2] Too often announcing is presented unrealistically — without equipment or experienced teachers; too often it is taught as a course in radio speech or talk. It is in this misconception that announcing is synonymous with *speech* or *speaking* or *talking* that we discover some of the reasons why it has not advanced further professionally. Talking is no more to announcing than articulation is to debating. Many more attributes are needed.

One of the first corrective measures necessary, then, is the abolition of the present practice of teaching announcing as another speech subject. If announcing is to be taught at all it must be handled in such a way as to meet the requirements of the few but ever increasing number of socially-responsible stations within the industry: this means taught not as a course which theoretically equips a student to become an announcer but as a course that is merely a small part of an over-all cultural-academic program that will equip the student as an announcer.

Let us examine some of those requirements expected of an announcer in one of these better stations, say, a five thousand watt regional station. (For a point of reference WNCB and WCBS are fifty thousand watt stations.)

The announcer starts at noon and works until 8:00 P.M. (The same outline of required background is applicable to any shift any day.)

His first program is a five-minute commercial newscast at 12:30 P.M. He comes into the station at 11:30 A.M. knowing as he does that it will take him a full hour to get the three minutes and forty-five seconds of news ready, check over his commercial, and call the weather bureau for the latest forecast. This, you see, is the average station that has no rewrite man or editor to get the newscast ready for the announcer. He does this himself. Because he knows it is impossible for him to do a good job otherwise the announcer keeps fully up to date on the daily news. Therefore, with the exception of the most recent developments the news background is familiar to him. To play safe though he has read the local papers of that morning as well as one or two of the large metropolitan dailies.

One of the first things he notices is that the press service of his station—call it press service A—has expanded and played up the speech of a British government official against communism to undue proportions if one compares it with the treatment by press service B and the metropolitan daily. The first decision he must make, therefore, is whether or not to use the communism story as his 'lead' or headline item as does wire service A. The announcer, referring once more to the metropolitan paper, finds that a French anti-inflation bill gets more space and better placement than the communism story. He also notices on his press wire a late bulletin concerning another increase in meat prices. Both the announcer's educational background and news sense tell him that this is a bigger and more common denominator story than the tirade of the British government official against communism. Even without the treat-

ment of the metropolitan newspaper to guide him his political science training and his knowledge of the historical disagreements between socialism and communism restrain him from giving the British speech the headline treatment that the wire service of his station has given it. These factors all help him in editing his newscast. In such a manner, constantly calling upon his experience and education, the announcer gets his news items ready for 12:30.

Following a spot announcement at 12:45, his next program is a half-hour of concert music that goes on from 1:15 to 1:45. In some stations the script for such a program would be written for the announcer but not in this one. This is the average station where the continuity writer is already overworked in keeping up with the commercial copy requirements of his job. The announcer, therefore, from his cultural background, his listening, and his previous announcing experiences, writes the continuity for the program.

Psychology courses have taught him that the most important extrinsic factor in listening to music is the general mood or appreciative mind-set of the listener. His program notes or comments are, for this reason, shaped to reinforce the mood he knows the music is apt to create in the listener's mind. At the same time—to further enhance listener enjoyment—he is not above using the psychological knowledge that music can produce the same physiological responses as an emotion: cut down fatigue, create a faster pulse beat, and so on. He knows too—from either radio courses or his own research—that his program is apt to be most preferred by urban women within the higher educational brackets between the ages of twenty-five and forty. Already his own listening experience has acquainted him with the theatricalism of Liszt; the tongue-in-the-cheek attitude of Prokofieff's 'Classical Symphony'; the superb orchestration of Berlioz; the brooding, 'bassy' melancholy of Sibelius; and the brashy dissonance of Stravinsky. So it is not unexpected that with this cultural and academic background the announcer can write the continuity of the program in the half hour he has at his disposal and still satisfy the demanding accuracy of the serious music listener.

At this point in the day—were he only average—the announcer might have time to go out for a cup of coffee; but because he is versatile—a major requirement for any good announcer—his next assignment after he finishes his fifteen-minute newscast at 2:45, is to get ready for his daily Street Quiz in History. This program goes on the air at 5:00 P.M.; so between 3:00 and 4:30 the announcer gets his questions ready, checks mike setups and phone lines with the engineer, and manages to squeeze in a few hurried glances at news machines for stories and at sports tickers for scores that he will need for his 6:15 sports roundup.

Now, in readying his questions the announcer does not depend on the well-known Quiz books. Instead, he again calls on his educational background. So when he asks: 'Which House of Congress impeached Andrew Johnson?' he has more than a minimum answer—Johnson escaped removal from office by only one vote cast by a Republican in favor of a Democrat (Johnson) who was filling out another Republican's (Lincoln) unexpired term.

Or when one of his guests claims that Edmund Randolph is considered the 'Father of our Constitution,' he gives the interviewee partial credit since Randolph was the first man to submit a national plan of government before the Constitutional Convention although the Virginian later refused to sign the Con-

stitution as finally approved by the rest of the delegates.

These are some of the facets of his education that enable the announcer to feel confident when he is on the air, that enable him to do a good job and to be of value to his station. In a like manner, so does his broad knowledge of one or two languages and working acquaintance with at least two others.

But the spot announcements and commercials present, perhaps, the greatest call upon his academic resources. For it is so often in these that he finds minor agency or continuity errors that need correcting; or phrases, names, or words whose interpretation is fully rounded only by the announcer's comprehension of what he is talking about. This is the time when his educational background is of greatest value.

Yet all of these are minimum academic requirements without reference to the considerable techniques in radio itself that the individual must have before he can apply his education.

Certainly, an announcer's ability to ad lib with ease, or his ability to 'pace' a commercial, or to handle the election returns in the mayoralty campaign of his city are as important as his acquaintance with Frazer's *Golden Bough*. But these are skills, techniques that can be learned in radio workshops, speech departments, or in small stations.

Thus, our major concern is with skills plus a broad academic training. Speech departments and universities must recognize that radio announcers need a carefully planned sequence of academic, cultural, and technical training—and must provide it. Many do; but, unfortunately, not enough or announcing would not be classified as semi-professional.[3]

Part of the blame, undoubtedly, lies with the radio stations that have not gone to the universities to explain their case; part of the fault surely lies with many so-called announcers who lack this background and who refuse to admit the necessity for it.

But much of the blame must fall heavily upon the departments of speech for making radio announcing only a single course among many other courses. Rather, it should be a balanced, well-integrated program. Are there not well-integrated programs for the writer, the actor, the journalist, who are all members of professions? If the need for professional training is recognized in these fields how can one escape the even greater force of radio?

Actually, that is what universities ignore when they ignore announcing, for the announcer in most stations is the 'force of radio,' the major performer. Furthermore, announcers are more frequently than not the 'apprentices' to the policy-making jobs of the industry: program directors, production directors, managers, and commercial managers.

It is certainly no answer to say that professional training should not be wasted on 'apprentices,' for the program phase, the socially important phase of radio, begins with the announcer. What the listener hears he assimilates; much of what he hears he gets from the announcer. Both in the presentation of the ideas of another and in the presentation of many of his own as expressed through programming, continuity, interviewing, production, editing, and reporting the announcer has a great social impact upon the listener.

Radio is too significant a communications medium to have its announcers classified as semi-professional workers, particularly in view of the aforementioned professional classification given to journalists, actors, and magazine writers. Already, there are more radio stations than daily newspapers; more words are broadcast in a single day than all of Broadway speaks in ten years; more than

sixty million radio receivers are scattered throughout America in homes, cars, and places of business. For its scope alone radio needs greater recognition from universities.

As it stands now the universities are falling behind even the courts. In the field of law, radio is commanding respect as a mature and responsible communications medium. It is now as legally responsible in New York State as the press.[4] If the courts recognize radio as being so vital a social force how can universities escape such a decision? Is it not a major function of universities to lead, be it in research or in appreciation of the forces at work within our society?

And surely no one who has read the article, Social Impact of the Radio, can be unaware of radio as a social force:

> The importance of getting better [radio] programs, particularly of the more serious type, cannot be overemphasized. Those coming here from other countries wonder how one of the world's leading nations can afford the luxury of so many light programs in the presence of an atom bomb. These people think of radio as communication—a means for affecting people's minds and actions; while our people think of it as entertainment—a means for touching pocketbooks and stirring pleasurable emotions. Our tendency to describe everything we hear as a "show" is a failure to think of radio in terms of its fundamental aspect—communication!
>
> A few years ago, it did not really matter. We were fairly smug between two oceans. Today, a few suitcases of atomic energy strategically planted, could change our way of living—and dying. Let us get down to the business of improving the material from which people make up their minds and on which they base their actions. To do otherwise in the presence of international distrust is to fiddle while statesmen lay the foundation for another war.[5]

Speech departments and universities can no longer afford to ignore the announcer—not with an estimated 1500 AM (Amplitude Modulation) stations and a thousand more FM (Frequency Modulation) stations on the air by the end of this year.

Radio must first insist upon professionally trained announcers; true, then, radio must pay them accordingly; announcers themselves must develop appreciation for both their work and radio as a social force; they must adopt standards and ethics that accompany so important a profession in so vital a medium. But these are not matters for this article.

The question is: 'Is radio announcing a profession?' The answer today is: 'NO!'

Because announcers, however, are the apprentices to future policy-making positions in radio, because announcers constitute so large a part of the radio that the listener hears, and because this radio is so influential a factor in all of our daily lives, universities can make a substantial contribution to society by making radio announcing a whole program instead of a single course.

[1] Alba M. Edwards and Leon E. Truesdell, *Classified Index of Occupations*, U. S. Government Printing Office (1940).

[2] According to *Broadcasting Yearbook* (1947) 523, over one-fifth of those colleges and universities which give radio training offer only a course in radio speech.

[3] Ibid. 523: 'Out of 1257 colleges and universities only 32 offer degrees in Radio.'

[4] Witness the Walter Winchell vs. George Hartman libel case, when in April 1947, the New York State Court of Appeals ruled that defamation broadcast from a script constituted libel.

[5] K. G. Bartlett, Social Impact of the Radio, *The Annals of the American Academy of Political and Social Science* 250 (March, 1947) 97.

A DRAMATIST LOOKS AT PUBLIC SPEAKING

A. M. DRUMMOND

WHEN a dramatist is asked to look at public address—or perhaps more specifically when the teacher of drama looks at the teaching of public speaking—with a view to estimating the benefits to drama from training in public speaking or rhetorical speech or with a view to deciding whether with the limited time life offers for education, time spent on rhetorical training might not for effectiveness in drama better be spent on other related subjects or on intensive study of more facets of drama and theatre: when, then, a dramatist (theatrician, dramatitioner, if you prefer!) is asked to look at public address, his smattering of historical knowledge immediately suggests some perhaps pertinent footnotes from the past which merit mention and, were there time, discussion, even though discussion might decide nothing.

The dramatist will recall that Aristotle's *Poetics* refers to his *Rhetoric* such matters as thought, diction, audience psychology, and the composition of speeches; and that in the *Rhetoric* there is a comment on delivery to the effect that delivery depends pretty much on natural faculty and is hardly reducible to scientific treatment—a position which *basically* not even the devoutest Stanislavskan would entirely reject.

The dramatist will recall that from the Greeks and Romans down to very recent times in our civilization oratory or eloquence was cultivated as an art of style and of utterance far more than seems to be the case today. And correlatively, that drama, down to the realistic and naturalistic movement of the latter nineteenth century, was, on the whole, in content, in form, and in its theatrical representation, far more rhetorical, far more replete with 'speech-making' situations—debates, dialectical disquisitions, direct addresses to audience or stage crowds or to God, country, ancestor, and self—than modern drama can from its basic premises and intent hope to be.

Shakespeare's eloquent speeches in praise of England and her heroic spirit are among our most glorious heritage in both drama and poetry, as are the not dissimilar, if more rhetorical, set-pieces and tirades of French classical tragedy. But they are not the way of modern drama, or indeed quite the way of our attempts at presenting drama of the past to modern audiences. Perhaps such content and style or its like may return in a possible development of a type of drama of which epic or living newspaper may be foreshadowings. But in our own generation, style that our grandfathers might have thrilled to is often—too often perhaps unjustly or because not truly done—declared to be tinged with 'ham' and is to modern drama and to modern theatres pretty unsuitable as any sort of standard. But at the birth of modern acting in the Comedy of Art in Renaissance Italy, and after, a 'piece of rhetoric' meant a play; and the comedy of skill was a revolution or attractive natural variant on the more formal theatre.

This slightly historical mode of questioning we can all pursue profitably,

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I think, and you can fill it out as well as or better than can I. Our early American plays were mostly rhetorical; many indeed were dramatizations, or stagings of school rhetoricals, or the argumentative pamphleteering of the pre- and post-Revolutionary period. Indeed despite the great popularity of the theatre in nineteenth-century United States, critics generally name as our first fully realistic play 'Margaret Fleming,' and that as late as 1890.

Until recently, then, the distinction between the orator and the reader in the tradition of acting was not what it seems to us to be. Skill in, or power of, or beauty of speech probably rated higher in both categories than with us. William Wirt or George William Curtis or Wendell Phillips were in the public eye and ear almost to be compared to Fanny Kemble or James Murdock or say Edwin Booth—and vice versa.

And because of this, among other reasons, great teachers taught—and audiences heard—public speakers or actors without apparently noting too much formal difference in their function or training. Of course, both must have completed their training with experience in the theatrical company or in the debating clubs, in the literary societies in the colleges, and on the public platform. Such a teacher of both actors and civilians was the fine actor James Murdock, to whom present-day teachers of speech owe more than we often remember or ever knew.

To such a general type of speech training belong Walker and the great Sheridan in England, the Websterian tradition in the United States, and experts on intonation like Mandeville. All are now classed as artificial and mechanical, but they were, on the whole, dedicated to discovering and communicating the best pattern of conversational speech of the best speakers. And I must confess some such 'mechanical' methods helped train some of the very best speakers I myself have had the pleasure of hearing.

Time flies, and fashions and tastes change; but in its earliest days this Association itself had examples among its then older members of that training in skill and taste in voice, diction, and manners of the gentleman and gentlewoman conversing which made our parents and grandparents all too often better speakers and readers than we are—or than perhaps we want to be! But little of this training in country schoolhouse, academy, or college was directed toward the theatre, professional or amateur.

There have, of course, been other times of striking change in some of these matters. In the early decades of the nineteenth century James Fenimore Cooper—an astute observer of speech and action, of speakers and actors—records in his *Gleanings in Europe* interesting conclusions drawn from his residence in England and France during the late 1820's

Cooper comments on the substantial identity of English and American pronunciation and intonation among the better educated, though one could tell Americans from Englishmen by their speech. The Virginian, William Wirt, he thought a bit superior to barristers and political speakers both at home and in England. The speech of both stages was English English. Indeed, Cooper and his friend, amused and distressed at the nasality of the chorus in New York and surprised to find the same nasality in London, could but reflect that not only actors but the chorus ladies of New York were mostly English and that their nasality was not American but British! Cooper comments with

disapprobation on the 'new' speech then beginning to be affected by the younger generation in England, especially by those from the universities and public schools—the 'cockneyish Oxford,' which was then becoming, and became, too much the speech of the English stage, the speech that Bernard Shaw has denounced and which apparently many sensible Britons dislike as much as we do. Cooper condemned it—as on his return about 1830 to the United States he was to condemn the deterioration in American speech and manners caused by the invasion of the 'Huns,' that is by the great foreign immigrations of the early nineteenth century into the great cities largely and into New York in particular. On theatre and acting Cooper made comments not unrelated to our present brief inquiry, such as:

> . . . so great is the superiority of the French actors, in *vaudeville*, the light opera, and genteel comedy, that I fear I have lost my taste for the English stage. Of tragedy I say nothing, for I cannot enter into the poetry of the country at all, but, in all below it, these people, to my taste, are immeasurably our superiors; and by *ours*, you know I include the English stage.
>
> . . . The simple fact is, that an educated Frenchman is a great actor all the while, and that when he goes on the stage, he has much less to do to be perfect, than an Englishman who has drilled himself into coldness, or an American who looks upon strong expressions of feeling as affectation. When the two latter commence the business of playing assumed parts, they consider it as a new occupation, and go at it so much in earnest that every body sees they are acting.
>
> . . . When a great and an intellectual nation, like France, unites to applaud images and sentiments, that are communicated through their own peculiar forms of speech, it becomes a stranger to distrust his own knowledge, rather than their taste . . . but, to be honest in the matter, all reciters of heroic French poetry appear to me to depend on a pompous declamation, to compensate for the poverty of the idioms, and the want of nobleness in the expressions . . . their tragic playing has had the air of being on stilts. Napoleon has said, from the sublime to the ridiculous it is but a step. . . . I had a classmate at college, who was so very ultra courtly in his language, that he never forgot to say Mr. Julius Caesar, and Mr. Homer.

Cooper attended Yale a bit but neither James Fenimore nor his father, the Judge, favored the Yale speech or manners of that time.

Well, from this hop-skip-and-jump sketch of items in the history of our own subject and their relationships, where do we go if anywhere? A few things occur to us: Not so long ago there was no opportunity in our profession for dramatists to look on public speakers; there were no dramatists. Professor George Pierce Baker had not graduated from teaching argument in the English Department at Harvard to drama in the 47 Workship. Debates, oratorical contests, and commencement exhibitions were the audience getters at Alma Mater with full gymnasiums or chapels, with village squares full of rigs parked as on circus day, brass bands and all! Now we have less spectacular but more creative forensic forums.

A generation ago somebody coached a play or plays. Departments of speaking supported or organized dramatic clubs to furnish additional opportunities in oral expression for students of public speaking. Now we have theatres, large staffs, technical workers, and accomplished Ph.D.'s, playwrights, designers, technical directors, costumers, business managers, the dance directors, enthusiastic majors in large numbers, even touring companies, important publications, alliances with departments of fine arts, etc., etc.

There are many independent departments of drama, dramatic art, and theatre; also strong regional and national organizations representing drama and theatre with their own conferences, publications, and educational objectives.

And to be brief, there is a very con-

siderable restlessness born of a feeling that drama is no longer new or an additional opportunity but a sturdy, independent, enthusiastic, growing, educational, and professional unit with ample historical, cultural, and vocational justification in its own right; no colony of any department of which it may originally have been an offshoot—public speaking or English or fine arts—and with a strong feeling and conviction for full equality or complete independence.

Almost twenty-five years ago in *Speech Training and Public Speaking for Secondary Schools*, a book now pretty well forgotten but one of the important publications of this ASSOCIATION to date, we said:

> If sound principles are steadily adhered to, dramatics offers as good an opportunity as any to learn that "resistant flexibility is the soul of elocution"; that "speech is a relatively continuous, modulated flow of sound," not a mechanical affair of "spell and syllabicate"; that words, phrases, and speech sounds are ideas as well as sound; that from its very nature speech must deal with thought and emotion as well as with the "mechanics of speech"; that vowels will not "take care of themselves if the consonants are cared for"; that pronunciation is both "weak" and "strong," with relatively wide variations according to the meaning.
>
> On the same conditions, that sound principles be steadily adhered to, dramatics offers as good an opportunity as any other to learn also that neither speed nor noise is energy; that volume gives neither force nor intensity; that great range is only relatively necessary to great variety; that pronunciation and inflection are actually of relatively little importance in communicating *thought* content; that overprecise speech is as defective as slovenly speech; that "correct" pronunciation is a form of manners and usage, differing with time, place, and the conventions of a special group; that people not having actual *defects* of speech are to be educated rather than "corrected"; that speaking must always be judged in relation to the meaning communicated to the hearer or hearers;—and even to learn that so much harm may be done by conscientious teachers who are too sure that they know what is right that time and labor may never repair the damage. (230-1)

I see no reason substantially to modify the position then taken.

But as the report also adds: 'Staging, costuming, lighting, and stage decoration are not speech training,' although 'desirable and often necessary for satisfactory theatrical effects.'

But in the quarter century since, there have been great changes: the vast ramifications of radio and recording have influenced public address, and the techniques and objectives of teaching and practice.

Drama now everywhere includes or touches on radio, motion pictures, creative writing, the audio-visual world, science in general, and television—and think of audio-visual recording in this field when we catch up to the football coaches.

Great new world! If only technology did not think a public address system was needed for an audience of two or three dozen! Or is this technological superfluity a comment on projection and communication, a scientific and accurate judgment on the modern state of public address, and a solution of a part of the age old problem of content and form? Or of Aristotle's decisions against scientific treatment of delivery? Et cetera, et cetera, et cetera! You can think of as many and as perplexing questions of objectives, methods, administration, cultural aims, vocational training and prospective market as can I.

I should be willing to agree that a sound course in reading-writing or in writing-speaking or in speaking or in dramatic expression was basic not only to our general departmental curriculums, but to education in general, and at the beginning college level. (I am reminded how many lawyers, court variety, esteem their experience in dramatics; or how the Currys used to loosen

up the stiffish young preachers in funny farces.)

Analytical study of the problems of the world provides background of content for speaker, playwright, and actor alike. More power to any course which brings more deeply educated and thoughtful people into the theatre.

It seems to me that work in rhetorical analysis and the interpretation of the printed page has weakened; that dramatists would be greatly benefited by that old-fashioned labor in grammatical structure, punctuation, and even 'spell-and-syllabicate' which our forebears enjoyed and which was basic to old-fashioned rhetorical and even literary training. The stage could use more of this; if training in public address supplies the need, good; if not, courses in drama should.

As background, content of social and historical studies is imperative for all liberally trained students, and obviously for speakers, playwrights, radio writers, etc. somewhere it must be found. The part training in public address can take in this area is very important, the more so as its method constantly considers both content and communicative presentation. Perhaps integration at every level of approach, training, and practice is the present solution. Certainly every phase of study needs a new adaptation to present and foreseeable future needs. The dramatists certainly need more of almost everything in the way of general education. The best of technicians has stiff hurdles on his course to the top.

Is not the proponent of public address in practice faced with similarly increased multiplicity of functions and techniques which must be to a considerable degree reflected in educational procedures? The opportunities and problems of radio alone become a full-life preoccupation.

Quite possibly speech correction, public address, and drama have a sufficiently common core to remain one, at least in educational organization and administration. It will take some doing, from the very nature both of the problems and objectives involved and of the human temperamental factors.

I judge the public address division is on the whole in the best position to furnish basic training and blending for programs of general education.

THE NATIONAL ARCHIVES

CAMILLA PAINTER LUECKE

The Official Depository

THE National Archives established by an act of Congress approved June 19, 1934, has as its primary objective the concentration of the noncurrent records of the Government of the United States in the National Archives Building. These records are of such administrative value or historical interest that they must be preserved. The Archivist is charged with the responsibility of making the records in the National Archives available for use. Under the authority of this act the Archivist may also accept, store, and preserve private gifts of sound recordings and motion picture film pertaining to and illustrative of historical activities of the United States.

The National Archives houses an extensive collection of sound recordings and motion picture film. By June 30, 1947, the total number of discs was estimated as approximately 246,000, and the total quantity of motion picture film as about 29,700,000 running feet. Approximately 60 per cent of the motion picture film holdings have a sound track.

For the most part these recordings and films represent Federal records, similar to paper records usually found in archival repositories. They have been accessioned by whole series, no selection being exercised as to the acquisition of recordings of particular speeches or film records of selected personalities.

Among the great quantity of paper records accessioned from government agencies are drafts and final manuscripts of public statements of many government officials. Many agencies retain copies of such statements among their records if the statements are official or even quasi-official.

There are thousands of memovox transcriptions of broadcasts and scripts created during World War II by the Office of War Information, and similarly monitored transcriptions deposited in the National Archives by the Foreign Broadcast Intelligence Service. Among the 60,000 recordings of the Foreign Broadcast Intelligence Service and approximately 100,000 Office of War Information recordings, there are, no doubt, many important speeches by Axis and Allied leaders that we hope eventually will be cross-indexed when these transcriptions are catalogued. Of this large number of recordings there are many that have little or no value from a technical standpoint; many of them since they are short-wave broadcasts, will be found to be heavily overlaid with static, Morse code, and jamming. The frequency with which a public address appears is not known at present as the log that accompanied the recordings indicates only the date, station, and hour of broadcast.

Private Gifts

The recordings received from private donors, broadcasting stations, commercial organizations, and other institutions, of significant events in American history also provide much valuable material for the research student. Among these recordings there is the peroration of a speech entitled An Ideal Republic by William Jennings Bryan. This address

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was delivered upon the occasion of his formal acceptance of the nomination for the presidency by the Democratic party in 1900. The recording itself was made on July 12, 1908, by the Victor Talking Machine Company in Mr. Bryan's home at Lincoln, Nebraska. The general subject of the speech is imperialism; in the peroration he describes the destiny of the United States in the world. Another speech by Mr. Bryan, Immortality, was recorded by the Victor Talking Machine Company at Indianapolis, Indiana, in 1900, and this is believed to be the earliest sound recording deposited in the Archives.

Another interesting recording is one of a speech by Woodrow Wilson on labor. Mr. Wilson delivered the address, when as governor of New Jersey he was successfully campaigning for the presidency, in Buffalo, New York, on September 12, 1912—Labor Day. The address is a criticism of the proposal of the third party to establish a minimum wage for women in industry. Mr. Wilson emphasizes the evil of monopoly and the need to sever the relationship between business and government that serves to foster monopolistic practices. *The New York Times*, September 25, 1912, states: 'Governor Wilson spent last night in New York. For two hours in the evening he talked bits of his speech into a phonograph in a studio in West 37th Street . . . The "canned" speeches will be used in connection with moving pictures of Governor Wilson at Sea Girt . . .' These 'bits' by Mr. Wilson have been deposited in the National Archives by the RCA Manufacturing Company since all public utterances by either presidents of the United States or by presidential candidates are of historical value.

Two addresses by William Howard Taft entitled The People Do Rule and Will Rule Through the Republican Party and Approval by Southern Democrats of Republican Doctrines are among our sound recordings.

The late Warren G. Harding's voice is preserved in two addresses: Address at Hoboken on return for burial of 5,212 American soldiers, sailors, marines, and nurses, May 23, 1921 and an Address at Washington at the opening of the International Conference for Limitation of Armament, November 12, 1921.

Franklin D. Roosevelt's Speeches

The Franklin D. Roosevelt Library, administered by the Archivist of the United States as part of the National Archives Establishment, has an excellent collection of recordings by President Roosevelt and some of his contemporaries. These recordings have been stored in the National Archives, and that agency can supply copies of them as well as of all other records in its custody, not otherwise restricted, to scholars for a fee. In addition to this group of President Roosevelt's speeches from the Hyde Park Library, the National Archives has received other recordings of his speeches from broadcasting companies and commercial organizations; a few are found among records of various government agencies. In all there are approximately 275 speeches covering the period from 1924 to 1945.

Addresses by Others

Among the sound recording deposited by both governmental agencies and nongovernmental donors of public addresses now in the custody of the Archivist are: addresses by and ceremonies participated in by President Truman, 1945-1948; an address by Wendell Willkie withdrawing as candidate for the Republican presidential nomination, April 5, 1944; abdication speech of King Edward VIII; the only known official recordings of a speech in English by Mahatma Gandhi; Ma-

dame Chiang Kai-shek's address to Congress, February 18, 1943; King George V of Great Britain; addresses by Paul V. McNutt, Jesse Jones, Daniel J. Tobin, Adolph Hitler, Harry Hopkins, Herbert Hoover, Winston Churchill, Cordell Hull, James F. Byrnes, Edward Flynn, Harold Ickes, Fiorello H. LaGuardia, Augustin P. Justo, Henry Morgenthau, Jr., Admiral W. D. Leahy, General John J. Pershing, Frances Perkins, John Cardinal Glennon, General Douglas MacArthur, Trygve Lie, and others.

The addresses made on the occasion of the dedication of the American Meuse-Argonne war memorial at Montfaucon, August 1, 1937, by William C. Bullitt, John J. Pershing, Marshal Pétain, Franklin D. Roosevelt, and Albert Lebrun are recorded on discs and motion picture film with sound track. It is not often that the National Archives is fortunate enough to have both a sound recording and a sound film covering the same event. There are numerous silent films showing personalities, however, whose voices may also be found on a sound recording.

Other sound recordings and films reflecting various aspects of the history of the United States are included in the holdings of the National Archives, but they do not take the form of the public address. For example, the Farm Security Administration has deposited one hundred and two discs on problems of farmers and Resettlement Administration aid to them; also historical incidents influencing the American farmer.

Motion Picture Film Records

It would be misleading to encourage the belief that motion picture film with sound provides a fertile field for the study of public address, despite the value of sound-film to students of diction, dramatics, and allied fields of speech. There is a representative collection of newsreels and related documentary films containing speeches in the custody of the Archivist, but they have been edited for screen presentation by the respective film producers and are abridged to a great extent.

Duplication of Records

The Archivist is interested in making records—sound, visual, and written— as widely available for the use of scholars as possible; however, much of the film is restricted because of copyright, security classification by the agency of origin, or the wishes of the donor. Consequently, such restrictions pose problems for the duplication of the material. Certain sound recordings are also restricted for the same reasons, but both films and sound recordings may be consulted by accredited searchers.

Because of the volume of material accessioned during and since World War II, the cataloguing has not kept pace, nor have time and personnel permitted the preparation of such finding aids as the National Archives would like to make. Each archival institution, unlike a library, deals with unique materials for which exact duplicates do not exist elsewhere. This constitutes a most difficult problem for the reference branch of the National Archives, and it is regrettable that the lack of indexes and catalogues of holdings make prompt service impossible at times.

Laboratory facilities exist for the duplication of sound recordings and motion picture film. Unfortunately, the National Archives does not have sufficient funds to provide for duplication of material in quantities that would make it possible to fill sizable non-government orders.

THE DIRECTOR ANALYZES THE SCRIPT

E. J. WEST

FIRST, for a motto. Writing of the death of Harley Granville-Barker, Alan S. Downer of Princeton recently commented: 'The true artist never ceases to be an apprentice, of course, and finality is death, not only as he said in acting, but in the whole craft of playmaking.'[1] I should like to have it understood that if herein I write tersely of the problem of textual analysis I do not mean to speak with finality or dogmatism of that or of any other directorial problem. I am merely, after two dozen years of directing, the industrious apprentice, and I never expect to master sorcery.

But textual study of the script is pretty obviously the director's initial problem, for the direction of each play means a starting-over, a re-orientation, the tackling of a completely new problem. I have never been able to accept from others, or to develop for myself, a theory or method of direction with which to meet each ensuing production job. Basic principles of stage movement, of stage grouping, of stage speech —all these exist in reality, and a director must know them as completely as possible. But these principles must be readjusted to each new problem he essays, to each new script he chooses.

I distrust all formulated or prefabricated methods of direction. I distrust any method which savors of glibness, the use of a bag of tricks, mere sheer competency or slickness. And I prize increasingly soundness, integrity, and the ability to create throughout an entire production an understanding of what this particular play is about. I think a director must achieve competency: he must possess his bag of tricks before he can achieve the much more difficult task of interpreting each text correctly as he tackles it. But competency means only the ability to make an evening entertaining; a director must develop beyond mere fluency to real articulateness; he must achieve the ability to make a play entertaining in its own way, to make this one play say to an audience what it alone has to say, to deliver up clearly and lucidly its peculiar and unique meaning. And this ability to make a play articulate in its own terms can be achieved only by a careful analysis of the author's text.

I fear that what we teach our young directors is likely to be method—how to direct; how to achieve glibness, facility, competency—and that we fail normally to emphasize an understanding of that to which the method is applied, fail to emphasize the interpretation of the text. I started directing the hard way, yet maybe the best way. As an undergraduate I found myself one day 'cast' as a director. Pleading my ignorance and inexperience, I was told I had everything necessary: a script, a cast, a place, and time to rehearse. I knew no method. I didn't do a good job. It was many years before I did even a competent production. Gradually I learned the tricks. After I had learned them I learned their names. Like most directors I developed a sort of eclectic method, choosing what seemed sane from from this man's system, what seemed

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sound from a second man's, what seemed sensible from a third man's. Gradually I managed to figure out that when I did an honest production, that result came not from the application of any method however preciously eclectic but from my having initially made as honest an analysis of the text as possible.

So for the sake of simplicity and clarification, because I have the type of mind which must work simply and obviously, because ours is a business of doing, of concreteness, of detail, I adopted the conscientious practice in approaching a new script of segregating and assessing in their relative value and importance the dramatic elements of plot, character, dialogue, spectacle, idea or theme, and atmosphere. These elements account for everything one can find in any script, and analysis of any script in terms of these elements is a fair safeguard against misinterpretation.

Plot? Not the good old story with a beginning, a middle, and an end, but just what happens; something has to happen in a play; drama is the thing done. Allison Gaw claimed our interest is aroused in a play when the question arises: 'How has a certain character or group of characters been affected, or how will he, she, or they be affected by certain conditions?'[2] Plot is as simple as that—people affected by conditions. How will Yank Smith be affected by a dim suspicion that he doesn't 'belong'? How will Mary Gray be affected by the rewriting of the play about St. Joan in which she chose to act? How will Master Builder Solness be affected when a different sort of youth from the one of whom he was thinking comes knocking at his door? How, if you want to go that far, will a young Danish prince be affected when he is shaken from his pleased and brooding hatred of his bloated uncle into a real fear that that uncle is indeed a villain? It's as simple as that. Knowing the formula-question, one can turn it into a specific question. One isn't groping. One can find the plot even when a story may not seem to be present—and a plot is essentially an engineer's graph, a drawing, a set of plans and specifications. The plotless play? It doesn't exist. One must know what he is building, where he is going.

Character? Note that I write the word in the singular, not the plural. Not characters, not the *dramatis personae*, not Claudius, Gertrude, Polonius, etc. My own definition of character[3] is the sum total of the mental, nervous, and physical traits presented in the persons of the play. A study of these traits can warn a director sometimes whether or not a play will be acceptable to his audience, whether the particular traits presented will be comprehensible to his particular community. To take a rather trivial example: in the late twenties and throughout most of the thirties, I learned the hard way—by having student-audiences laugh in the wrong places—that nervous breakdown was incredible to the young and that, therefore, any number of otherwise appealing plays had to be eliminated from the production list. Today with numbers of ex-G.I.'s in every audience, with memories of war novels and war movies, and all too possibly with memories of one's friends and relatives, nervous breakdown is accepted readily as a character pawn in the game of dramatic chess. Physical traits? Well, for instance, deformity must, if necessarily present, somehow be compensated for. The lame girl in 'The Glass Menagerie' must waltz, if erratically, withal with exquisite grace. Porgy must be, despite his crippled state, a powerful physical specimen. Falstaff must be, not truly gross, but vastly ingratiating. Mental traits?

Here again our recent experiences, even if secondhand, of terror, our too glib acceptance of Hollywood favorites like Miss Bergman and Mr. Chekhov as amiable psychiatrists, have almost conditioned us to accept the eccentric as the normal. But more importantly, if we study only the simple complex of the combined physical, intellectual, and nervous traits presented in a script, we discover that despite their queer names, despite their peculiar habitat in a pre-Stalinite Russia or a pre-Quisling Norway, the characters of Mr. Chekhov's even more brilliant uncle, in 'The Three Sisters' or 'The Cherry Orchard,' those of the grim bearded Norwegian in 'The Wild Duck' or 'Hedda Gabler' became indeed but the family across the street, the decaying gentility of the big house on the outskirts of town, the family in the apartment above, or the woman you take in to dinner twice a week.

Dialogue? Is it a thing of separate literary beauty? Is it even literature? Is it compact of racy idiomatic earthiness? Is it a functional—or merely a decorative thing? Does it, especially in translated plays, refuse to wind itself sinuously into the curves and hollows of the English-speaking vocal mechanism? Must it be emphasized, given the richness and fullness of that unmatchable musical instrument, the living voice? Or had it better be underspoken, tossed away, gotten rid of as soon as possible? Does it sing with Shakespeare—and Lynn Riggs? Or does it halt and stumble, as in much of—shall we say?—Anderson, O'Neill, the later Odets?

Spectacle? That is easy. Are we to be overpowered with the sensuous, with beating tom-toms, with rapidly changing forest-scenes, with weird projected shapes of nightmare, and with other tricks of the electrician? Or are all the appeals to sight, to hearing, even possibly to the other senses, to be subordinated to the richer appeals of plot and character and dialogue? If these first three be weak in value in the script and we still insist upon producing that script, it may be the better part of cleverness if not of either wisdom or valor to lay the spectacular on. In an art faintly allied to our own, not only Hollywood, but Sir Laurence Olivier himself, has discovered the values of spectacle to cover a lack of anything really happening; a lack of any real complex of recognizable nervous, physical, and mental traits; an over-plus of jingoistic, Anglophiliac monologue. Even so bad a play as 'Henry V,' the film treatment of spectacle *vincit omnia*, empties an evening most pleasantly. But despite the charms of spectacle—especially to the young technicians ever in our midst—probably we should most wisely leave the emphasis here to that illegitimate half-sister of our theatre, the film. She handles it so beautifully and so beyond our capacities.

Theme? Danger lies here, especially in our too sociologically conscious age. The statement of a moral truism: overweening ambition is unwise if it distorts our sense of proportion; unreasonable jealousy is equally self-annihilating when out of hand—such a statement can be dramatically exciting if it is objectified through the plot and the character and the dialogue of a 'Macbeth' or an 'Othello.' But too many dramatists today overstate their themes, forgetting that the initial interest in theatre must lie in the thing done, in the people affected by the thing done, in their statement of the effect upon them of the thing done. If one insists upon producing, for instance, Mr. Anderson's 'Joan of Lorraine' without Miss Bergman but still with its overstated and yet somehow inarticulate theme, he must manufacture not one but two complexes of human

traits—one for the twentieth, one for the fifteenth century; he must make it appear that not only Mary and Jimmy, but all of those characterless members of that acting company are real people affected by certain conditions—of playrewriting, of bad economic control of the theatre, of stomach ulcers, of the possibility of losing a job, and so on; he must somehow make the too hastily and often too stodgily written dialogue seem alternately racily vernacular or vaguely poetic or even truly impassioned; he must emphasize even more than does the script the devices of spectacular illusionism by playing even more tricks than are suggested with the range from street dress to complete period costume, from bare stage to elaborate scenery, from rehearsal lighting to purely impressionistic dim-outs and dim-downs; he must hold the audience by his shifts from the mystically sceptical atmosphere of the mid-twentieth century to the dominantly materialistically religious atmosphere of the early fifteenth, and 'steal' upon both by letting the audience feel it is in contact with the fascinating, 'glamorous' atmosphere of the 'theatuh.'

For atmosphere is the least tangible of the elements—it is the feeling which the audience should capture before the curtain is open very long: the bare brooding beauty of 'Riders to the Sea,' the frothy, iridescent, soap-bubbly quality of Noel Coward, the trivial yet somehow intellectually nourishing brilliance of Oscar's 'Importance,' the currently wise-cracking yet basically serious note of 'State of the Union' or 'Born Yesterday.'

I have somewhat erratically and cavalierly jumped widely and possibly unwisely from period to period, from playwright to playwright. I have not attempted to analyze even one play fully in terms of all six elements But I do believe firmly and sincerely that the director who forces himself in studying the text to isolate in so far as possible the elements present—for no one play need have all six—and to gauge their relative importance is unlikely, at least, to try to produce Thomas Job's 'Uncle Harry' as primarily a play of plot, a pure old-fashioned murder melodrama, as I once saw a normally brilliant director do; is unlikely to produce 'The Wild Duck,' with its gorgeous comic character emphasis on Hialmar and Gina Ekdal, as the tragedy of a serious and uncaricatured Gregers Werle; is unlikely to translate the gossamer gaiety of 'Twelfth Night' into a solemn and almost sombre processional pageant; is unlikely to try to play Saroyan's rambunctious 'Time of Your Life' as a mystically brooding comment on the sadness of human destiny; is unlikely to turn Molnar's graceful 'Swan' into slapstick ribaldry; or to make over O'Neill's nostalgically gentle 'Ah, Wilderness!' into merely another episode in the farcical life of Henry Aldrich. I mention only misinterpretations which I have actually observed. I believe each of them resulted from an initial failure calmly to analyze the original text in terms of the treatment of each of the six dramatic elements rather than from the use of any wrong method of rehearsal procedure. I believe each resulted from a sort of wildly intuitive leap toward some adventitiously appealing note in the play which was seized upon and wrested and wrestled into a position of false dominance

I do, however, believe that a director as playmaker has a right to distort or to underemphasize an element as presented in the script if by so doing he can make a better play than the playwright actually wrote. Let us take an almost too obvious example. What audience would enjoy seeing and hearing Barrie's 'Dear

Brutus' if the actual theme of 'we are underlings' were stressed? At least a pleasant evening can result if the dramatically appealing other five elements are played up, and the theme merely glanced at. I hover here reluctantly on the threshold of ethical duty—should we produce 'Dear Brutus' when we might, say, equally well produce 'The Three Sisters' or 'As You Like It'? Well, as they like it—they out front. The Barrie play is at least distinguished good theatre, if by having really interpreted the text beforehand, we do not inadvertently overemphasize the cynically bitter and defeatist theme. And better good theatre — even as whimsy — than misplaced sermonizing, especially in a whimper.

[1] Alan S. Downer, Harley Granville-Barker, *The Sewanee Review* 55 (1947).638.

[2] Allison Gaw, Centers of Interest in Drama, Dramatic Tension, and Types of Dramatic 'Conflict.' *The Schelling Anniversary Papers* (New York, 1923) 151-172.

[3] My definition probably developed originally from William Archer's *Playmaking* (New York, 1926) 372; but it differs in its basic emphasis. Archer's was meant to be a dramatist's analysis; mine is the director's.

AN EXPERIMENT IN INFORMATIVE SPEAKING

FRANKLYN S. HAIMAN

INTRODUCTION

IT has long been taken for granted by writers of textbooks that a speaker's personality and his skill in delivery profoundly influence his general effectiveness. This has been thought to be especially true in persuasion, but to a large extent also in expository and informational speaking. It is assumed, even by the casual observer, that an able speaker can and does hold the attention and interest of his audience at a higher peak than does a weak speaker. The personality and skill of a speaker are apparently necessary forerunners to securing comprehension by his auditors of his information. In a series of experimental studies reported in the *Journal of Abnormal and Social Psychology* it was found that under ordinary conditions there *was* a direct relationship between the quality of a speaking or a reading performance and the amount of information retained by the auditors.[1] What is not yet known, and was not discussed in the above report, is whether the factors of skill and personality are significant, *given* audience motivation to listen or attend. The report did suggest that auditors who know they will be tested retain more material than those who are unaware that they will be tested, but it did not reveal in its results the differential effects, if any, of quality of performance in the former case. In a practical classroom situation, for instance, where the students are primed to listen to the lecture and to remember the material for reasons apart from the speech situation itself (e.g. final examinations) can an able speaker communicate the same information more effectively than a weaker speaker? That is a question in which educators are frequently interested.

It was the purpose of the experiment here reported to measure specifically the effect of a superior speaker as compared to an average untrained speaker in securing comprehension of technical material read to college students who were primed to listen; in other words to determine whether a significant difference in speaking skill and personality will influence the effectiveness of informative speaking to *already-motivated audiences* as shown by a difference or lack of difference in listening comprehension test scores.

The two major variables involved in this problem were the speech stimulus and the audience response. The speech stimulus consisted of two factors which can be readily isolated one from the other—the text of the speech and the speaker. In other words, 'What is said' and 'Who says it.' In this experiment the speech text was to be held constant with the variable factor being the speaker.

The other major variable involved in this problem was the audience response. The response in which we were interested was the amount of information which the auditors absorbed from the speaker. One method of measuring this response—the method used here as well

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as by Knower, Phillips, and Keoppel at Iowa and Grinnell—is by administering a comprehension test to the auditors after they have heard the lecture.

In connection with the major variable of audience response, two minor variables had to be considered. One was the possibility of some auditors having previous knowledge about the information to be presented. For this reason, a relatively obscure and unfamiliar item of psychological subject matter, the story of Clever Hans, a German horse reputed to have had the ability to think abstractly, was used.

The other minor variable involved was that of individual differences in comprehension ability. It was assumed that some correlation would exist between a listener's performance on the comprehension test in this experiment and his general mental ability. It was, therefore, deemed necessary to equate or match the groups on the basis of university entrance examination scores.

Both groups were to be motivated to listen by the knowledge that they would be tested following the lecture. If it should then be found that the group listening to an able speaker scored significantly higher on the comprehension test than the group listening to a weaker speaker, one could infer that 'Who says it' is important to the auditors in their comprehension of the information. If, on the other hand, no significant differences were found it could be inferred that, given both motivation to listen and a constant speech text, 'Who says it' may be unimportant to the auditors in their comprehension of the information.

Measuring Instruments and Methods Used

The comprehension test used was a multiple choice examination consisting of seventy-three questions all of which were answered in the text of the lecture. This particular text and the examination on Clever Hans were developed by Dr. Robert H. Seashore, chairman of the Psychology Department of Northwestern University.

To make certain that the speakers selected by the experimenter to present the material actually differed in general skill and personality it was decided to have a graphic rating scale filled out by each of the auditors. This would then provide a check on the experimenter's judgement as to the selection of the superior speaker and the average untrained speaker. This same method was used in the Iowa and Grinnell studies. Arbitrary scores assigned to the scale ranged from nine at the favorable extreme to one at the unfavorable extreme. A facsimile of the scale follows:

Please place a check-mark at the approximate point on each of the lines below which represents your reaction.

How would you rate the speaking ability of the person who read you the story of Clever Hans?

Exceptionally Good Moderately Good Neutral Moderately Poor Exceptionally Poor

Did you like this speaker as a person?

Like Very Much Like Moderately Neutral Dislike Moderately Dislike Very Much

Since the entrance examinations taken by all subjects in the experiment varied —some having had the Ohio Mental test, some the ACE, and some a special Northwestern University test— the only comparable measure that could be used for the purpose of equating groups was their percentile rating rather than their

raw score standing. For a precise computation of the correlation between their test results on the Clever Hans experiment and their entrance examination results, these percentiles should be converted to standard scores. However, for the purposes set out here a rough estimate of correlation was considered adequate and percentiles were used. It should be realized that the resulting 'r' is only a rough estimate and would probably be higher had standard scores been used.

Experimental Situation and Procedure

This experiment was conducted in three phases during the months of April and May, 1947, at Northwestern University. In Phase I two classes in beginning public speaking were used as experimental and control groups. Speaker A, the abler speaker, presented the Clever Hans material to 29 subjects; Speaker B, the weaker speaker, to 19 subjects. Speaker A was given a 'build-up' in prestige when he was introduced to the class. Speaker B was talking to his own class and was thus personally known by all.[2]

In Phase II two classes in voice and diction were used as experimental and control groups. Speaker A appeared before 12 subjects; Speaker B before 14. Neither speaker was known to his audience. Neither was given a 'build-up.'

In Phase III, the critical phase, two sections of freshman psychology were used as experimental and control groups. Speaker A appeared before 80 subjects, and Speaker B before 83. Neither speaker was known to his audience. Neither was given a 'build-up.'

The procedure in all three phases was essentially the same. The experiment was begun with an introduction by the experimenter in which he used a set text—requesting audience cooperation and announcing that they were to hear a speech on some interesting psychological information after which they would be tested. Speaker A or B then presented the story of Clever Hans which took about fifteen minutes. Comprehension tests were given after the speech; and when they had been turned in, the graphic rating scales referred to previously were passed out and marked. The experiment was then concluded.

In the first two phases the total possible score on the comprehension test was only 72 points, rather than the 73 points possible in Phase III, due to the fact that in Phases I and II one of the questions was not counted because one of the speakers missed giving the line of the text that provided the answer. This differential had to be taken into account in any comparisons made between phases.

Variation of the Experimental Factor

As was pointed out above, a graphic rating scale was used to make certain that the experimental factors, the skill and the personality of the speaker, were significantly different between groups. A summary of the ratings received by Speakers A and B in all three phases of the experiment is provided in Table 1 along with the statistical tests of the significance of the difference between the two men.

It will be noted from Table No. 1 that in Phases II and III of the experiment Speaker A was rated significantly better than Speaker B both in skill and personality. In both phases the two men were strangers to the audience and thus on an equal basis. In Phase I where Speaker B had the advantage of being known personally by the group the difference was not significant. A cross comparison of Phases I and II reveals that ratings Speaker B received when he

TABLE NO. 1—RATINGS OF SPEAKERS A AND B.

	As a speaker	As a person
Phase I		
Speaker A		
Mean	7.00	8.17
Standard deviation	2.32	1.17
Standard error of mean	.44	.22
Speaker B		
Mean	6.37	8.58
Standard deviation	1.03	.59
Standard error of mean	.24	.14
Standard error of the mean difference	.50	.26
't' test of significance of difference between A and B[1]	1.26 Not significant[2]	1.58 Not significant[2]
Phase II		
Speaker A		
Mean	6.75	7.82
Standard deviation	1.16	1.47
Standard error of mean	.35	.47
Speaker B		
Mean	5.07	6.20
Standard deviation	1.12	1.33
Standard error of mean	.27	.36
Standard error of the mean difference	.44	.59
't' test of significance of difference between A and B	3.82 Highly significant[3]	2.75 Significant[3]
Phase III		
Speaker A		
Mean	7.74	7.33
Standard deviation	1.09	1.51
Standard error of mean	.12	.17
Speaker B		
Mean	6.62	6.22
Standard deviation	1.14	1.47
Standard error of mean	.12	.16
Standard error of the mean difference	.17	.23
't' test of significance of difference between A and B	6.59 Highly significant[4]	4.83 Highly significant[4]

[1] Formulas for computing standard error of mean difference for independent groups and for computing 't' are provided by Allen L. Edwards, *Statistical Analysis* (New York, 1946) Chap. 9.

[2] This indicates that the difference by which A exceeded B in being rated for speaking ability and that the difference by which B exceeded A in being rated (by the group to whom he was known) on likability could very well have been chance differences.

[3] This indicates that the difference by which Speaker A exceeded Speaker B in being rated as a speaker could have occurred by chance less than 1% of the time; and that the difference by which A exceeded B in being rated as to likability could have occurred by chance less than 5% of the time.

[4] This indicates that the difference by which A exceeded B on both counts could have occurred by chance far less than 1% of the time.

was known were significantly higher than when he was unknown. This finding substantiates a study by Henrickson in which a positive correlation was found between knowing a person, liking a person, and judging him as a speaker.[3]

We may conclude from the above that a real difference existed between the two men and that this difference was obscured in Phase I by an uncontrolled variable—personal acquaintance of the audience with Speaker B.

It should also be noted that the 'build-up' in prestige for Speaker A, given in Phase I and omitted in the later phases, made no significant difference in these ratings.

In Phases I and II the rating scale

with regard to speaking ability read, 'How would you rate, as a lecturer, the man who spoke to you about Clever Hans?' Results seemed to indicate that since the men were obviously relying heavily on the script they were rated down. The wording of that question on the rating scale was, therefore, altered to read, 'How would you rate the speaking ability of the person who read you the story of Clever Hans?' As expected the ratings for both speakers increased equally with this new wording.

Results

A Pearson's product-moment coefficient of correlation was computed in each phase of the experiment between the scores of the subjects on the Clever Hans comprehension test and their entrance examination percentiles.[4] The 'r' values obtained were as follows:

Phase I	r = .48	(48 subjects)
Phase II	r = .56	(26 subjects)
Phase III	r = .45	(154 subjects)

These correlations are considerably higher than those found in the Iowa study cited earlier between auditory comprehension and the Iowa Qualifying Examination. It was, therefore, worthwhile to have matched the groups on the basis of entrance examination standings; and to have used this correlation between that outside variable and tests in the experiment to reduce the standard error of the mean difference.[5]

Table No. 2 provides a summary of the results obtained in all three phases of the experiment along with the tests of the significance of the differences in results obtained by Speaker A and Speaker B.

TABLE NO. 2—Scores on Clever Hans Test.

	Speaker A	Speaker B	Standard error of the mean difference[1]	't' test of significance of difference between A and B[1]
Phase I				
Number of subjects	29	19		
Mean	53.59	48.63		
Standard deviation	8.00	9.02		
Standard error of the mean	1.51	2.12		
			2.28	2.17—significant[2]
Phase II				
Number of subjects	12	14		
Mean	54.08	52.00		
Standard deviation	5.95	7.83		
Standard error of the mean	1.79	2.16		
			2.33	.89—not significant[3]
Phase III				
Number of subjects	80	83		
Mean	54.14	52.11		
Standard deviation	6.54	8.25		
Standard error of the mean	.73	.91		
			1.04	1.95—not quite significant[4]

[1] Edwards, *Statistical Analysis* 180.

[2] This indicates that the difference by which the mean score of the group hearing Speaker A exceeded that of the group hearing Speaker B could have occurred by chance less than 5% of the time.

[3] This indicates that the difference by which the group hearing Speaker A exceeded the group hearing Speaker B could have very well been a chance occurrence.

[4] This indicates that the difference by which the mean score of the group hearing Speaker A exceeded that of the group hearing Speaker B could occur by chance about 6% of the time.

Interpretation of Results and Conclusions

It will be seen from Table No. 2 that, although Speaker A steadily obtained a slightly higher mean score than Speaker B, the differences are on the borderline of statistical insignificance (5 per cent). With a more precise procedure for equating groups and for computing the correlation between the experimental and equating variables, the results could no doubt be pushed into the realm of statistical significance at the 5 per cent level of confidence. Although we cannot definitely conclude it from the results as they stand, the data suggest that a speaker with greater skill and personality can perhaps obtain a *slightly* greater degree of comprehension from his audience than a weaker speaker—when motivation to listen is provided. This experiment would also seem to indicate that if Speaker B had been poor rather than neutral the difference in results might have been greater.

For practical purposes, however, these speculations are somewhat beside the point. The practical choice is more often between positive and neutral personalities, as was the case in this experiment, than between positive and negative personalities. Furthermore, on a test of seventy-three questions, the slight difference in results indicated by this experiment is not of very great practical value.

This does not mean to imply that speech ability is of no value in securing comprehension of information in the classroom. Note that the factors of choice and organization of subject matter, language, style, compulsion values, etc. were all *artificially* held constant by using a speech text prepared by an outside expert. Also note that no matter how much motivation to listen may be given, a weak speaker over an extended period of time would undoubtedly lose the attention of his listeners. This factor was minimized by a brief presentation (fifteen minutes in contrast with the usual hour-long lecture) given on only one occasion and with a topic that was carefully selected so as to contain a good deal of inherent interest. Normally, the choice of interesting subject matter, the arrangement and style of the speech, and the ability to hold attention over a long period of time are duties which the speaker himself must perform.

However, *given the conditions of this experiment*—conditions under which these other factors were intentionally isolated and held constant in order to determine only the effect of delivery skill and personality on an already-motivated audience—it is possible for an average person to secure essentially the same degree of comprehension as a speaker of superior skill and personality. That this is not true under other and perhaps more normal conditions is attested by the Iowa and Grinnell studies.

[1] Franklin H. Knower, David Phillips, and Fern Keoppel, Studies in Listening to Informative Speaker, *Journal of Abnormal and Social Psychology* 40 (January, 1945).82-8.

[2] Speaker A was a graduate student in speech; Speaker B was an undergraduate student in speech.

[3] Ernest H. Henrickson, The Relation Among Knowing a Person, Liking a Person, and Judging Him as a Speaker, *Speech Monographs* 3 (1940).22-5.

[4] Allen L. Edwards, *Statistical Analysis* (New York, 1946), Chap. 5.

[5] The rationale for this procedure is discussed by Edwards, *Statistical Analysis* 180.

AN ANALYSIS OF THE CONTENT AND FORM OF THE SPEECH OF FIRST GRADE CHILDREN

ELISE HAHN

FOR this study the spontaneous speech of children in the first grade classroom was recorded. These recordings were analyzed as to form, content, use of the voice, and articulation so that some of the general characteristics of speech at this age level might be described. Such data can supply basic information on language development for classroom teachers who plan speech improvement programs. In this article only content and form are considered.

Subjects

Recordings were made of the speech of 116 first grade children ranging in age from six years to seven years, ten months. The median age was six years, nine months. Sixty-four were boys; fifty-two, girls. In the eleven classrooms the children studied were those who volunteered to speak during the regular classroom share-and-tell period.

Although the schools were distributed over widely different types of districts, upon examining the parental occupations it was found that almost 80 per cent of the children came from the so-called middle and upper class homes where the supporting parent was in a profession, an owner of a small business, a salesman, or a clerical worker.

No information on intelligence ratings was available. The teachers rated the speakers on scholastic achievement and on leadership. They considered 42 per cent of those who spoke above average and 24 per cent below average in scholastic achievement. This indicated that, although the children who were above average in all school work were more inclined to participate in oral activity, still all levels were well represented. There has been the question as to whether the practice of allowing the children to volunteer to speak favors the so-called leader type of child or whether it permits all to participate freely. According to the teachers' ratings 32 per cent of the speakers were leaders; 51 per cent were sometimes leaders, sometimes followers; and 17 per cent, usually followers.

Procedures

Two recordings were made of each child. The share-and-tell, or conversational, classroom period was selected as Situation 1. The practice, of providing time when school opens on Monday morning for the children to talk about their experiences or to show their various possessions to the group, is fairly common at the first grade level. All the classrooms studied had used this procedure previously, and in each situation the child who volunteered to speak, stood up in front of the group. Usually there was a previously designated place for this activity—a semicircle of chairs facing the blackboard.

To avoid any distortion of the regular classroom procedure and to prevent self-consciousness the microphone was hidden. A magnetic wire recorder was set up in a closet, behind the piano, or in an anteroom; and an extra length of cord was attached so that the microphone, taped into an empty cleansing tissue

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box, could be placed as close as possible to where the children would stand when they spoke—on the chalk rail, bookcase, or radiator. The tissue box was selected as an article common to classrooms and, therefore, inconspicuous. The sides of the box had been cut out to follow the decorative pattern on the outside, and thin paper had been used to cover these openings. A ribbing of cardboard inside the box held one layer of tissue in the box opening above the microphone. In none of the recordings was this deception discovered.

After the recording had been made of all who wished to speak the children were shown the machine and allowed to hear themselves speak. This awakened interest in the making of recordings in the second situation.

Seven or eight days after the first recording was made a second was taken, the original purpose of which was to make a more accurate check on articulation. The child sat in front of the microphone alone with the investigator and was asked to identify small objects and toys such as are commonly used by speech correction teachers. In order to obtain a record of articulation in conversation an interesting, pretested picture was added to the examination. The investigator suggested that the child tell a story about this picture. Thus, what was originally planned only as an articulation test became a second type of speaking situation for the child.

A written transcription of the responses in both situations was made so that the exact wording, pauses, emphasis, repetitions, and rate of speaking could be studied.

Amount of Response

The length of the total response of each child was examined. In the first situation the median length was forty-eight words, or five to six sentences. Zyve,[1] in a study of similar speech of third grade children, had found that 85 per cent spoke fifty words or under and 5 per cent over two hundred words. More of these first grade children used a longer length: 52 per cent spoke under fifty words; and 8 per cent, over two hundred.

In this matter of the length of response there was an indication that speakers in certain classrooms influenced each other or were influenced by common factors in the situation. If a first speaker gave a full account which was obviously appreciated by the group and by the teacher other speakers imitated this length. In several classrooms teachers gave either enthusiastic approval to the single statement or took over the child's topic. For example: Child: 'Here's a boat I brought.' Teacher: 'Oh fine. How nice of you to bring it. Class isn't this a pretty boat? See its white sails? Who else has something to tell us?' In such situations all the children made short statements.

In the second situation when the child was alone with the adult there was much less variation in length. The median was seventy words. Sixty-seven per cent spoke between fifty and two hundred words. Interestingly enough, from the classrooms where the children had all given short, single-statement responses these same children now gave responses closely grouped around the median number of words in length. One may assume that the longer response and the greater amount of speech practice can be obtained frequently by the manipulation of the immediate speaking situation.

The length of sentences was examined. Studies on this aspect of oral language development have been made by Nice,[2] Smith,[3] McCarthy,[4] and Davis.[5] These authors believed that the mean

length of remark could be used as a measure of linguistic development.

The mean length of sentence in the speech before the group was 10.37 words (S.D. 4.36). Thinking that extremes in length might exist in the one- and two-word sentence responses the investigator eliminated all responses less than three remarks in length. On the basis of the remarks of 84 children the mean became 9.84 words (S.D. 2.56).

Davis had examined 63 children at the 6½ year level and found the mean length of their remarks to be 5.28 words (S. D. 1.37). In her testing situation the child, alone with the adult, was talking about objects and pictures which both could see. Davis obtained many one-word remarks. Fisher, in studying gifted children in free conversation, had found the mean length for 4½ year olds to be 9.5 words.

In the second situation of the present study when the child and the investigator shared the view of the picture the mean sentence length became 6.85 words. As will be pointed out later six and one-half times as many non-sentences were used in the second situation as in the first.

Undoubtedly, the situation in which the speaking occurs and the purpose in speaking affect the length of the sentence. One is unable, then, to cite an approximate sentence length for a specific age level unless the purpose in communicating and the situation for the speech are first made clear. When the object or the event is shared visually by speaker and listener the sentence length need not be as great as in the situation in which the speaker reconstructs an experience.

The Topics of the Speeches

The topics selected voluntarily could be classified under six main headings. Table 1 lists these topics, the per cent of the total group (113 children making clearly audible responses) selecting each topic, the per cent of children within each topic-group who made single statements, the median length of words per response, and the mean length of sentence within each topic classification. This table indicates relationships between the topics chosen and the aspects of form.

TABLE 1

Topics selected by children	Per cent speaking on topic	Per cent in topic-group making single statements	Median words per response	Median length of sentence
Object displayed	26.55	40.00	16	7.83
Home play	30.82	6.66	68	10.68
Family activity	20.35	13.04	96	11.19
Family outing	18.58	14.29	37	10.26
Account of movie	6.19	14.29	61	10.68
Account of animal	7.97	0	74	9.72
Miscellaneous	7.97	22.22	23	9.17

Fifteen of the children in the total group spoke on two topics, but they gave logical relationship between the two. Sixteen additional children spoke on two unrelated topics. There are then 144 topical divisions classified in the table. In the miscellaneous category were placed references to birthdays and to jokes.

Attention should be called to the first division, the displaying of the object. Of the thirty children who chose to 'show,' twelve made only single statements; and most of the others, only two or three sentences. Examples: 'A pin'; 'A Greyhound bus I got.' This topic was associated with the short length, total response and with a sentence length shorter than that used in developing any other topic. There was much naming. Teachers, in classrooms where the single or short statement was common, did not ask questions about the object or to show how, or why, listeners should be given interesting information. The discussion of family activity resulted in the longest, total responses and the longest sentences. In the recounting type of response the child attempted to reconstruct an experience highly interesting to him and appeared to be seeking reactions from the listeners.

Zyve's study of the conversational situation in the third grade also listed 'play at home' as the most common topic. Many of her children, however, talked on special, informational subjects impersonal in nature. The first grader apparently does not select such topics unless he is guided to do so; his speeches are highly personal. The objects displayed were always 'my possession,' 'my family's possession.' The other topics could easily be listed as, 'what happened to me during play,' 'what happened to me and my family at home,' and 'what happened to me and my family away from home.'

Sentence Construction

Construction was analyzed to ascertain the relative amount of use of simple, compound, and complex forms, and the comparative use of complete and non-sentence forms. The non-sentence was defined as a functionally complete but structurally incomplete remark, such as, 'Looks slippery,' 'Trees over here.' Phrases and words, which did not convey meaning and were corrected as soon as spoken, were called fragmentary. In analysis, responses below six sentences in length were considered insufficient for examination since the six categories of construction were not permitted to occur. The elaborated sentence, here designated as a classification, included two or more independent units with one or more subordinate clauses.

Table 2 represents the remarks of forty-five children who gave six or more sentences in both situations showing the mean percentage of remarks which fell in each constructional category.

The small percentage of non-sentences given in Situation 1 should be compared to the amount given in Situation 2. When the child is allowed to reconstruct situations through language he makes free uses of the more complex constructions. The precise accuracy of construction is not judged here; tense sequences, for instance,

TABLE 2

Type of remark	Situation 1 Mean per cent of remarks	Situation 2 Mean per cent of remarks
Non-sentence	3.33	21.96
Simple sentence without phrase	27.78	33.21
Simple sentence with phrase	23.15	16.98
Complex sentence	21.84	17.34
Compound sentence	12.96	8.12
Elaborated sentence	10.93	2.39

Note: Situation 1, 540 remarks; Situation 2, 542 remarks.

were often confused. However, the complex form is well established in use by the child of six or seven. In the second situation with the shared, visual view of the object under discussion many non-sentences occurred. Such a type of speech situation may not then be conducive to development of skill in complete sentence forms.

A consistency in use of complex and compound sentences in Situation 1 and 2 may be shown by eliminating the non-sentence classification and examining the four complete forms. Fifty-three per cent of the complete sentences in Situation 1 and 64 per cent in Situation 2 were simple; 22 per cent in both situations were complex; 13 and 10 per cent were compound; and 11 and 3 per cent were elaborated. These figures show that the simple and complex forms do not vary as much from situation to situation in percentage of use as do complete and non-sentence forms.

Half of the children made no fragmentary remarks even under the pressure of the audience situation. For the half who did the percentage was small: 8.33 per cent and 4.64 per cent in Situations 1 and 2.

These data comprise the findings on the content and form of the oral response. The recordings were further analyzed to study the vocal aspects of the speech of first grade children: rate, phrasing, pitch changes, audibility, and vocal faults; and the articulatory aspects. The discussion of these findings will be presented in a later article.

Implications

The length of the child's total response and of his sentences, and the completeness of his sentence structure depend more extensively on the immediate situation in which he speaks and the topic about which he talks than has been realized. It follows, then, that the classroom teacher can do much for the continuous development of the child's language by carefully manipulating the situation in which the response is to occur.

The atmosphere of social responsiveness and of group interest within the classroom is an intangible which cannot be measured. The investigator can only comment that, in those classroom situations in which the child-speaker was reminded either directly by the teacher or by factors in the situation that he had listeners to interest in his speaking—whose reactions he could perceive; in those situations in which the teacher and the class asked meaningful questions about the topic, and in which the teacher stayed out of the speaking situation as much as possible—in these communicative situations where speaking was fun the skills were high.

It might also be added that all the types of speakers observable in college speech classes—the garrulous, the overassertive, the shy, the poised, and the enthusiastic—have easily recognizable counterparts in the first grade. One can only conclude that the individual manner of speaking and of thinking becomes organized at an early date and that the school system at present only permits the same habits to continue into adulthood. The college instructor in speech may well blame primary teachers for the poor speech habits of his students; he may well see the need for more comprehensive speech training of all classroom teachers.

[1] Clair Zyve, Conversation among Children, *Teachers College Record*, 29 (1927).46-61.

[2] M. M. Nice, The Length of Sentences as a Criteria for a Child's Progress in Speech, *Journal of Educational Psychology*, 16 (1925).370-9.

[3] M. E. Smith, An Investigation of the Development of the Sentence and the Extent of the Vocabulary in Young Children, *University of Iowa Studies in Child Welfare*, 3 (1926).5.

[4] Dorothea A. McCarthy, The Language Development of the Pre-School Child, *University of Minnesota Institute of Child Welfare Monograph Series*, 4 (1930).

[5] Edith A. Davis, The Development of Linguistic Skill in Twins, Singletons, and Only Children from Age Five to Ten Years, *University of Minnesota Institute of Child Welfare Monograph Series*, 14 (1937).

WISCONSIN'S SPEECH CURRICULUM COMMITTEE

CARRIE RASMUSSEN and GRACE WALSH

WISCONSIN'S big curriculum study, which has received national attention has one committee whose work should be of special interest to teachers of speech throughout the country. It is the Speech Curriculum Committee which is one of the resource committees in the state curriculum study organized in 1944-45.

This Speech Committee is composed of a rotated group of approximately twenty members who represent elementary, rural, junior high, and high schools. Some are specially trained teachers of speech, some are general classroom teachers, and some are school administrators. Five consultants complete the membership of the group. These persons work with the State Curriculum Coordinator who is a member of the State Department of Public Instruction. The committee meets three times a year; expenses are paid by the state.

At first we did not know what we should do. Many early sessions were devoted to discussion in an effort to learn from each other what our speech needs were.

Our activities have included a variety of undertakings. In the hope that similar groups may profit from these suggestions—or better yet, give new ideas to us—we submit this record of what has been accomplished up to date.

1. Publishing—with the aid of information from the State Department for Handicapped Children—valuable information about speech correction. A map of all Wisconsin cities having available speech correctionists was prepared for state distribution.

2. Members of the committee went out to County Institutes and Speech Institutes to conduct classes both for students and for teachers. On this project they cooperated with the staff of the University Extension Division which sponsored the institutes.

3. The committee recommended that a speech specialist be added to the staff of the Department of Public Instruction and Debate of the University Extension. The suggested duties of this specialist were enumerated, and appropriation was made for this addition to the university faculty.

4. An annotated bibliography of speech materials was distributed via the newsletter of the Wisconsin Forensic Association.

5. A drama survey was conducted through the *Wisconsin Journal of Education*. Criteria and lists of recommended plays were distributed to some three hundred schools.

6. A survey of all speech courses offered in teachers colleges in the state was made. It was found that speech courses were required in five out of nine colleges. Letters were sent to presidents of colleges and to deans of instruction recommending the addition of courses where curriculum offerings in speech were considered inadequate. One college greatly enriched its curriculum in this respect; one was on the verge of decreasing speech requirements but did

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not do so. We have no positive proof, but we hope that the pressure of our publicity—which included a printed list of all speech courses offered at every college—may have been influential in both decisions.

7. The committee decided not to write a specific course of study. Our aim is to put into the hands of the classroom teacher short, attractive, usable bulletins. In the three years of study the following bulletins have been published:

1. Creative Dramatics.
2. What Have We Done About the Creative Impulse.
3. Puppetry.

The following have been approved by the Executive Committee and are in the process of being printed:

1. Basic Considerations in a Functional Speech Program.
2. Choral Speaking.
3. Map Showing Where Speech Correctionists May Be Consulted.
4. How to Help the Child Who Stutters.
5. How Parents and Teachers Can Correct the Common Speech Problems.
6. Correlation Between Social Studies and Speech.

The committee has plans for several more bulletins to be written in 1949 and still others in the future.

Copies of the bulletins may be obtained by writing to the State Department of Public Instruction, State Capitol, Madison, Wisconsin.

PHONETIC TRANSCRIPTION

BEGINNING with this number THE QUARTERLY JOURNAL OF SPEECH undertakes to publish two or more pages of phonetic transcriptions in each issue. Such transcriptions appeared regularly for many years in *American Speech* under the editorship of Cabell Greet and under the immediate supervision of Jane Dorsey Zimmerman. Professor Greet and Professor Zimmerman have given their blessing to our effort to revive the publication of records of American English as it is being spoken today. We have them to thank for working out the pattern of procedure and for establishing high standards, and for their good wishes.

These phonetic transcriptions can be of some interest and use and perhaps afford some pleasure to members of our association if they represent with reasonable fidelity either pronunciations typical of definable dialects or pronunciations of individuals in whose speech we may for any reason be interested. It is to be taken for granted, at least for the present, that any transcription is a record of the pronunciation of a specific person, or persons, on a specific occasion, exactly what he said as he said it, not a phonemic interpretation. The text may be that of an extemporaneous or read speech or of a loaded selection designed for dialect investigation.

It is highly desirable that the transcriptions should be the work of contributors rather than of members of the editorial staff and that there should be the widest possible representation of contributors. Contributors will be solely responsible for phonetic texts. The editors will only attend to the mechanics of seeing the material through the press, including preparation of typescript for contributors who do not have special typewriters. The greatest care should be taken in the preparation of copy, triple spaced and with extra-wide margins. About sixty lines of fifty typewriter spaces each will furnish copy for a page of print. Transcriptions of the speech of one person should not exceed this length.

In order that transcriptions may be immediately revealing and easily readable, it is necessary to make the symbolization as self-explanatory as possible and yet avoid cluttering up the page with symbol modifiers. A few suggestions: Show phrasing by single or double vertical bars, [|] [‖], with no marks of punctuation. Mark all stresses, of monosyllables as well as plurisyllables, [ˈ] [ˌ] [ˈˈ]. Indicate degree of diphthongization in the symbol, [e] or [eᵗ] or [eɪ]. Distinguish between [ɑʊ] and [aʊ], [aɪ] and [ɑɪ]. Distinguish between the *r*-colored offglide typical of GA centering diphthongs, [ɔ˞], and some other sort of postvocalic [r]. Trilled [r̆]. Mark syllabic consonants, [n̩]. Mark occasional nasalization in the symbol, [æ̃], but indicate pervading nasality by note instead of continual use of the modifier. Use notes for other pervading characteristics, but sparingly.

The transcription should be preceded by a brief statement identifying the speaker, and usually his dialect provenience, and the occasion. At the end there should appear a statement of the conditions under which the transcription was made and the name and affiliation of the transcriber or transcribers in the form shown in this issue.

Send manuscripts to Lee S. Hultzén, Illini Hall, 725 South Wright Street, Champaign, Illinois.

PHONETIC TRANSCRIPTION

A transcription from Warren County, Mississippi. The speaker is an undergraduate at the University of Mississippi. Other Mississippians have called her speech the 'honey chile' type. The vowel [u] is consistently fronted, noted as [ʉ]; the series [ɑ], [ɒ], [ɔ] frequently diphthongizes as [ɑʊ], [ɒʊ], [ɔʊ].

| wʌn 'hɑrɪd renɪ 'de | raðə let ɪn 'fɛbjʊɛrɪ | wi 'stɑ:tɪd 'sæʊθ | ə'loɳ ə 'dɛsələt rod θrʊ ðə 'farɪst || næʊ ən ðɛn wi hɜɪd 'frɑgz in ðə 'swɑmps ɔn ðə pən'ɪnʃələ || letə ə 'gʊs hɑŋkt | ən 'fɑg rold ɪn frəm ðə 'wətə || 'æftə θri ə fɔə 'ma:lz | ðə rod kem aʊt ɔntʊ ə 'bærən 'sændɪ strɛtʃ || hɪ ənd ðɛə wəz ə 'ba:n,ja:d wɪθ ə 'dɑŋkɪ ɔr ə fju 'hɑʊgz || səm 'ɑrɪndʒ 'flæʊəz grʊ bɪ'sa:d ðə rod || sʌdn̩lɪ ðə 'ren kem dæʊn ɪn 'tɑrənts | ən ðə 'ruf ə ðə kɑ: bɪ'gæn tə lik || wi wə 'sɑrɪ ðət wɪ hædn̩ 'fɪkst ɪt bɪ'fo: livɪn 'hom | bət aə plænz həd ɪn'vɑlvd so 'mɛnɪ də'telz ðət wɪ hædn̩ 'bɑðəd || aə 'kloz əb'səʊbd so mʌtʃ 'dæmpnɪs ðət wi fɛlt 'kold | so wɪ 'hʌrɪd tə ðə nɛks 'vɪlɪdʒ || 'æftə 'livɪn ðə kɑ: tə bɪ 'grizd ət ə gə'rɑdʒ | wɪ fæʊnd ə 'rɛstrənt | ʌɛə wɪ 'ɔ:dəd 'kɒʊfɪ ən 'pæn,keks wɪð 'mep| 'sɛrəp || wɪ 'wetɪd fə 'lʌntʃ ba: ə hjʉdʒ 'faəples | ʌɛr ə 'tʃɪəf| lɑg 'faə wəz 'bɜɪnɪŋ || ðə 'wɔlz ən 'flo: wə med wɪð 'hɛvɪ 'pa:n 'boədz | ʌɪtʃ wə 'blæk wɪð 'sʊt || wi wə sə'praɪzd tə si 'væɾɪəs kwɪə θɪŋz ɪn ɑd 'kɔʊnəz || ðɛ wəz ə glæs 'kes fɪld wɪð 'dɑlz | sʌm əv wɪtʃ wə frəm 'farɪn 'lænz || nɛks tə ðə 'tʃɪmnɪ wəz ə 'kæləndə ðət 'ædvəta:zd ə 'lɒndrɪ | ən bi'ɑnd ɪt wəz ə 'hɑrəb| ol 'pærət ɔn ə 'pɜ:tʃ || wi 'wɑtʃt ðɪs əb'sɜɪd sin ən'tɪl ə 'wetə brət aə lʌntʃ θrʊ ə 'nærə sɔ:t ə 'kɑrədə frəm ðə 'kɪtʃɪn || ʌa:l wɪ et wɪ tra:d tə sɑlv ə 'krɒs,wɜ:d 'pʌz| | bət a 'hænz wə so 'grizɪ ðət wɪ 'hæde 'wɑʃ ən 'rɪnz əm 'fɜ:st || ʌɛn wɪ 'fɪnɪʃt wɪ fæʊnd ðət ðə ren əd klɪəd ʌp ɪ'nʌf tə 'wɑrənt aə 'gɔɪn ɔn || wi 'bɑrəd ə 'klɒθ tə klin ðə kɑ: 'wɪndəz | ən hopt ðət tə'mɑrə wəd brɪŋ 'gʊd 'wɛðə || ðə 'ræʊt ˌnʌmbə simd tə ˌkɑrɪs'pɑnd wɪθ ðə wʌn ən aə 'rod mæp | ən wɪ 'fɑləd ɪt pæst ðə ol ston 'kwɑrɪ nɪə ðə 'ɑrɪgən stet 'la:n || ðæt na:t wɪ slɛp ɪn ə 'tʊrɪs ˌkæbɪn | ən 'lɪsnd tʊ ə 'wɪn,mɪl wɪtʃ rə'vɑlvd 'slolɪ ən 'nɔ:zəlɪ æʊt'sa:d aə do: ||

Transcribed from field notes by

C. K. Thomas
Cornell University

THE FORUM

WE NEED MORE AND BETTER COLLEGE TEACHERS

Loren D. Reid's excellent article, Graduate Study and Teacher Placement, THE QUARTERLY JOURNAL OF SPEECH, April 1947, calls attention to one of the important problems facing our profession. In effect, the issue is: Are we going to have enough good college teachers tomorrow? (I know there is also a problem of high school teachers, but for reasons of simplicity I follow Reid's lead and am thinking for the moment only of college teachers.)

Obviously there is a shortage of teachers today. But if Reid is right—and I think he is right—we are faced with a shortage ten years hence unless we start recruiting teachers now. Consider the following figures on American college enrollment:

Year	Students
1870	60,000
1900	104,000
1930	971,000
1940	1,500,000
1948	2,338,000

What will the enrollment be in 1960? Nobody knows, yet we ought to take a calculated risk of estimating it in order to predict where we are going and what we ought to do about it. Fortunately, at least eight different estimates have been computed recently, all by responsible persons or groups. They naturally vary, yet none is far from the central estimate of 3,000,000 college students by 1960. Nor do these estimates consider the recent President's Report on Higher Education stating that the nation should have 4,600,000 college students in 1960 and recommending that Congress provide federal funds to make it possible for that number to attend.

We ought to risk the assumption, then, that by 1960 we shall have between 2,500,000 and 3,500,000 college students—Russia and the atom bomb not interfering.

What kind of speech teachers are we going to have for these students? With moderate difficulty we can erect buildings out of brick and mortar. We cannot acquire competent teachers so easily. Teachers of a sort we can get, of course. But what sort? Heretofore, we have recruited college teachers almost by random and chance. It was not an altogether bad method. At its worst it got us a few of the fainthearted who flinched at leaving the campus and who took up academic life as a retreat; yet most of these who became teachers—be it said to our credit—did not become teachers of speech. They drifted into calmer academic fields from whence many have recently further drifted toward escape from reality by embracing Mr. Hutchins' Great Books plan of education. At its best the method of random and chance selection brought us a fair percentage of men and women with imagination and vision—not enough, but some, and perhaps more than our share in comparison with other fields of learning.

Unfortunately, I do not think we can depend on random and chance selection for the additional college teachers we are going to need by 1960 for two reasons: 1. We shall need too many. 2. In

the backwash of war people tend for a time to turn away from ideas and from ideals. They want, foremost, a healthy bank account. Ideas and ideals can wait. With the nation in this mood we are not today recruiting enough outstanding college students to become college teachers tomorrow. Such students are going into law and medicine and business but not in adequate numbers into graduate schools.

This is not merely a teacher shortage; it is not merely a crisis in education. It is a larger crisis. Arnold J. Toynbee's thesis is right, I think, that the rise and fall of civilizations cannot be associated with their mastery over techniques but flows from their education and ideals. The large question is: what kind of people are going to be teachers tomorrow? If we leave the problem altogether to random and chance selection during these materialistic postwar years we are likely to attract the Bookworm who seeks to hide in libraries and classrooms to escape from being jostled on the street. We have had enough of Bookworm education. For the rising tide of college students we need teachers who are better than ever before, teachers who are capable of being more than merely 'the parrot of other men's thinking,' teachers with a faculty for creation, teachers who are capable of intellectual imagination and leadership. We need to seek them deliberately.

I have had the unfortunate experience lately of finding a few persons in their senior year who would have made good teachers only to learn that they need another foreign language or they need foundation courses in psychology, or this, or that. They are interested in becoming teachers; they are challenged by the demands. But it would take them another undergraduate year to prepare for graduate school. I propose now to start looking over the freshmen and sophomore classes. I hope others will do so. May we reach 1960 not merely with enough teachers but with a fair percentage of real teachers.

W. Norwood Brigance,
Wabash College

A FORTY LETTER BRITISH ALFABET

The number of letters in our Johnsonese alfabet, minus *x*, *c*, and *q* (unnecessary) is 23

The following consonants are missing: *sh*, *zh*, *wh*, *ch*, *th*, *dh*, and *ng* 7

Also missing are the vowels and diphthongs *ah*, *aw*, *at*, *et*, *it*, *ot*, *ut*, *oot*, *yoot*, and the neutral second vowel in *colour labour*, *honor*, & c. 10

40

A quite phonetic British alfabet is impossible because the vowels of British speakers differ as their fingerprints do; but the 40 sounds listed above will make them as intelligible to one another in writing as they now are in speech. Thus, though Oxford graduates and London costermongers pronounce son and sun as *san* and Ireland as *Awlnd*, they understand one another in conversation.

In Johnsonese the missing letters are indicated by using two or three letters for a single sound. For instance, *though* has six letters for two sounds. A 40 letter alfabet providing one unambiguous symbol for each sound would save manual labor at the rate of 25 per cent per minute (131,400 per annum). Multiply this figure by the millions at every moment busy writing English somewhere in the world, and the total saving is so prodigious that the utmost cost of a change is negligible.

Children, who now have to master

the multiplication and pence tables, could learn a 40 letter alfabet easily. Johnsonese is so full of inconsistencies that the few who can spell it do so not by the sound of the word but by the look of it.

GEORGE BERNARD SHAW,
Ayot Saint Lawrence, Welwyn, Herts.

A COMMENT ON THE DIETRICH SURVEY

John Dietrich has drawn up a sort of Kinsey report in the field of dramatics. But whereas what Kinsey said shocked people, though it shouldn't have, what Mr. Dietrich says probably won't shock people, though it should.

At any rate I myself was shocked—if only to find that what I had asserted in *The Playwright as Thinker* was actually true. Shocked, though naturally not surprised. When one reads that 'the most popular plays' even in universities are 'Angel Street' and 'Dear Ruth' one can scarcely be surprised that most good plays, even most good modern plays, never emerge from the library. 'No college reporting on the survey produced a play of Chekhov on its regular program. . . . No French drama, other than that of Molière, was performed. The dramatists of Germany were excluded entirely.' Equally important, to my mind, is the fact that those great playwrights who are known to the campus theatre are known for two or three plays which are endlessly repeated. Our classic repertoire consists of Old Chestnuts.

I am glad that Mr. Dietrich is not as 'objective' as he pretends to be. He obviously and rightly wants to cure the malady he describes. Yet just how far the disease goes is indicated by the fact that Mr. Dietrich himself is not wholly uninfected.

> For the purpose of this study, any play which has a fundamentally serious message handled in a serious manner is considered *drama*. Any play which is light in nature and has entertainment as its primary purpose is labelled *comedy*.

Why, 'for the purpose of this study,' or for any other purpose, beg all the questions? Is a play which is 'light' and 'entertaining' never to be taken 'seriously'? Can a 'serious' play not be 'light' and 'entertaining'? Does the word 'message' adequately describe the kind of meaning that a work of art has? I intend these questions to be extravagantly rhetorical, but if my intention is not clear let me say plainly that when one makes an antithesis of entertainment and seriousness one has sold out to Philistinism. For entertainment need not be empty, and seriousness need not be solemn. The dramatist doesn't choose between being entertaining and being serious: he is entertaining (to fully human beings) precisely because he is serious (in a fully human way). When campus directors cease to stage Ibsen for his 'message' they may permit their audiences to see that he is much more entertaining than Mr. Norman Krasna.

ERIC BENTLEY,
University of Minnesota

SPEECH AND THE DOCTORAL CANDIDATE

It is refreshing to learn from reading the April issue of the JOURNAL that a professor of history, Dr. John D. Forbes, is advocating training in spoken and written English for doctoral candidates in all disciplines. May his tribe increase!

The Committee on Professional Training of the American Chemical Society reported in a recent issue of *Chemical and Engineering News* that the most glaring defect in the present program for preparing Ph.D.'s in chem-

istry is the failure to give adequate training in written and spoken English. In *Toward Improving Ph.D. Programs*, published in 1945, I have summarized similar suggestions made by a variety of industrial employers of Ph.D.'s and by college appointing officers.

At least six graduate schools in the country are using qualifying examinations in written or spoken English for doctoral candidates. Those who fail to qualify usually are permitted to take additional training in speech and in English without credit until they meet a standard equal to that attained by the upper half of the graduate student body.

The April 1948 issue of *The Graduate School Record* of The Ohio State University reports the use which that institution is making of a qualifying examination in written English. The examination is given only to those students whose undergraduate, cumulative, point-hour ratios were less than 2.7. The writing of almost half of these students was found to be reasonably clear, precise, and intelligent. Nevertheless, the written English of the lowest one-fifth of the students tested was rated unsatisfactory even by freshman standard.

ERNEST V. HOLLIS,
Division of Higher Education,
U. S. Office of Education

MASS PRODUCTION OF DEBATERS

After surveying the status of forensic activities in fifty-eight colleges and universities, Professor Fest reported in the April issue of THE QUARTERLY JOURNAL OF SPEECH that:

> . . . student participation in forensic activities has not kept pace with the growth in collegiate enrollments during the past two years. It is little, if any, above pre-war levels.[1]

He then proceeds to this striking observation:

> It is recognized that some schools may deliberately pursue a policy of rigid selection which would limit participation regardless of enrollment growth; but if such cases are numerous, a re-examination of the philosophy and its implementation in the light of current educational and social challenges seems to be in order.[2]

Although Professor Fest does not offer a specific definition of the term *forensic program* it is apparent that he is referring to those activities in which the participating students represent the university. Included in this category are intercollegiate events (debates, discussions, speech contests), radio forums, public discussions, speakers bureau talks, etc. A forensic program may, however, include another large category of events—intramural forensic activities.

If we think of the forensic program in the limited sense we must agree with Professor Fest's conclusion that an inadequate percentage of the potential student material has been reached and served.[3]

If, on the other hand, we consider the forensic program in the larger sense—intramural, as well as extramural—it may be that the present status of college forensic activities is not as bad as Professor Fest implies. It is significant that the survey includes no data on intramural speech activities. A re-survey, using the broader definition, might give a more accurate picture of the total situation.

I submit that a satisfactory college forensic program can and should be developed on the following principles:

1. It is unwise to expand forensic activities at the extramural level in an attempt to keep pace with increases in collegiate enrollment.
2. Student participation in the extramural area should be limited and conducted on a selective basis.

3. Mass participation can and should be provided for in the intramural area.
4. A forensic program organized to include *both* types of activities—intramural and extramural—can serve an adequate percentage of the potential student material.

Limited student participation at the extramural area can be justified on the following counts:

1. Only the better student speakers should be used in these activities for
   a. They are the official representatives of the university. If their speaking is good it reflects credit on the university. Poor speaking not only hurts the student but makes more difficult the task of getting adequate financial and administrative support for the activity. At Professor Fest's own institution these are the criteria for participation:

      All student speakers qualify on the basis of interest, effort, and ability, and as such are official university representatives.[4]

   b. The better student speakers are entitled to special attention from the forensic staff. Certainly one of our objectives should be to develop to the highest degree possible the skills of those who have special talent. If we attempt to increase the number of participants at the top-level too much the members of the forensic staff will have less time to spend with the student and the training will be spread too thin. In his fascinating autobiography Albert Jay Nock stated it thus:

      With Mark Hopkins on one end of a log and a student at the other, the student gets the best out of Hopkins and gets as much of it as he can absorb; the law of diminishing returns does not touch him. Add twenty students, and neither he nor the twenty gets the same thing; add two hundred, and it is luck if anybody gets anything remotely like the same thing. . . . Socrates chatting with a single protagonist meant one thing, and well did he know it. Socrates lecturing to a class of fifty would mean something woefully different; so he organized no class and did no lecturing.[5]

      Debate, discussion, and the allied forensic activities require special aptitudes. There may be many students who do not have these abilities or cannot develop the skills to the required level and who should be, therefore, denied the privilege of participation in this area. It is a mistake to assume that anyone, even though he has the interest, can become a good debater. As Mr. Nock points out:

      . . . there are practical ranges of intellectual and spiritual experiences which nature has opened to some and closed to others.[6]

2. One faculty member can train only a limited number of students in any phase of forensics. If that number is materially increased the quality of the training is bound to suffer.
3. Even if more faculty personnel is available, there are practical limits on the number of extramural forensic events that may be scheduled, particularly if such speaking is to be done before audiences.

If, then, there are limits on expansion of forensic activities in the extramural area how are we to meet the challenge of reaching and serving a more adequate percentage of the potential student material? Note Professor Fest's comment:

Our present efforts are directed at from twenty to thirty students. We need vision to see the potentialities of reaching ten times that number.[7]

I agree that it may be desirable to establish a forensic program that reaches 200-300 students—perhaps many more in the larger universities—but not at the extramural level! The answer lies in initiating or developing activities in the intramural area. Instead of a horizontal expansion at the top-level let us intensify our efforts to train a reasonable number in extramural forensics and provide for expanding enrollments by increasing the opportunities for intramural forensic participation.

By arranging inter-organization debates and discussion tournaments on the campus, scheduling speech contests—oratory, extempore, after-dinner speaking etc.—open to all students or to students in specific categories, setting up speakers' clubs—to take the place of the literary societies—a large number of students can be given opportunities to participate in forensic activities outside the speech classroom. If, as Professor Fest believes, veterans and others are especially anxious to 'participate actively in the building of a better world'[8] and if some of them do not have the time or ability required for participation in intercollegiate activities a well-rounded program of intramural events will provide them with opportunities for forensic experience. The intramural phase of the forensic program requires competent direction and supervision but imposes no such demands on the time of the director as are required by the extramural activities.

A forensic program developed vertically—limited participation and concentrated training at the top, mass participation at the base—parallels the organization of other student activities. In spite of increased student enrollments there has been no material increase in the number of students participating in intercollegiate athletics, but in most institutions the intramural athletic program has expanded as enrollment has increased. Most colleges continue to publish only one student newspaper and one yearbook. With a limited number of positions open there has been no attempt to increase student participation just because more students may want journalistic experience. In musical and dramatic activities participation has been limited in the top brackets; where there has been expansion it has occurred in the non-representative areas.

I do not suggest shifting the emphasis in our forensic program to the intramural activities. We should continue to strive for an extramural program of high quality. But where quality is the principal goal—extramural—participation must be limited; where numbers served is the goal the doors can be opened wide, and most of the values of forensic experience except training can be made available to all. A complete program, embodying both goals—each sought in a separate area—will provide the forensic director with a basis for requesting greater financial aid, more staff and clerical assistance, and relief from heavy teaching loads.

Let this type of program be our answer to the mass educators. We cannot mass produce top-notch debaters, but we can make forensic activities available to greater numbers of our students.

PAUL E. LULL,
Purdue University

[1] Thorrel B. Fest, A Survey of College Forensics, QJS 34 (1948).168.
[2] Ibid. 171.
[3] Ibid. 168.
[4] Dorothy Brose, We Present: The University of Colorado in Speech and Debate, *The Debater's Magazine*, 4 (1948).83.
[5] Albert Jay Nock, *Memoirs of a Superfluous Man* (New York, 1943) 51.
[6] Ibid. 89.
[7] Fest, QJS 34 (1948).170.
[8] Ibid. 168.

WHAT IS THE BASIC FUNCTION OF THE SPEECH TEACHER?

The four statements published in the April issue about the qualifications of Superior Teachers of Speech are in agreement in stressing that the speech teacher needs to possess those personal qualities and generalized attitudes and abilities which make for success in teaching. The articles also, in part by what is not said, raise a very interesting question: what is the basic function of the speech teacher? To be sure he may be a teacher of debate, public speaking, and dramatics. In my judgment, however, his chief function is to help youth speak effectively in a variety of real life situations.

Comparatively few adults devote much time to giving speeches and to taking part in debates and dramatic presentations. Nevertheless, through private and group discussions all adults communicate with each other. Even at forums and other types of public meetings there is for the average person less need to make a speech than to ask a pointed question and to make an effective comment.

As I see it speech teachers do not need to teach the content areas from which youth and adults draw their ideas about important problems, but they do need to teach how to express ideas effectively in oral communication. That naturally includes such things as correct usage, effective sentence structure, proper enunciation and emphasis, correct pronunciation, and other similar needs. With respect to all of these the speech teacher must understand how to diagnose and how to provide remedial treatment. One approach is through the use of recordings and through helping pupils diagnose their own weaknesses. These involve both individual and group work as does the remedial effort. The speech teacher in effect must be a clinician equally able to help the pupil who does not accent his *g* in such words as *reading* and the pupil who has a serious defect such as stammering.

GALEN JONES, *Director*
Division of Secondary Education
U.S. Office of Education

PACIFIC REGIONAL CONFERENCE ON UNESCO

Three plenary sessions of the Pacific Regional Conference on UNESCO, held in the San Francisco Opera House May 13, 14, and 15, 1948, were addressed by speakers of national repute on the theme, 'Meeting Crisis with Understanding—You Can Help.' The principal work of the conference was done in a series of section meetings covering the subjects of education, communication, human and social relations, cultural interchange, and natural sciences. These section meetings were animated and vital. Concrete programs for action to bring world peace nearer by developing an understanding of the relationships between local problems and world problems were developed. The Education Section Report states:

> The objectives which were agreed upon included the development of a standard for judging between conflicting ideologies and the development of basic attitudes of tolerance, consideration, and sincere courtesy. Because of the immediacy of the problem it was felt that the development of these attitudes and standards of judgment must extend to adult education as well as to child education. Parents must critically analyze their own attitudes and judgments. Corrective measures must be directed concurrently toward the children, the adult population, and the community as a whole. Desirable attitudes cannot be developed in children while parents themselves exhibit prejudices, for children are not born with tolerance; they learn it.

An investigation of prejudice and intolerance revealed at least four causes: fear, ignorance, propaganda, and adult immaturity. Fear was depicted as threefold in nature, including economic fear, social fear, and a sense of military insecurity. Ignorance easily results from superstition, provincialism, and an uncritical acceptance of all sources of information. Adult immaturity results in selfishness and excessive pride in family, group, and race.

Considerable discussion was devoted to the problems of the school. There was a strong feeling in favor of academic freedom and the elimination of pressure on school administrations and teachers. It was felt that the issue of conflicting ideologies should be met as it arises in children, but that it is not always wise to force an awareness of such conflicts before children themselves evidence a readiness. The necessity for adult education was believed urgent, and existing programs should be enlarged. Before international good will and understanding can possibly be realized, children, as well as adults, must have a knowledge of basic geographical, historical, and economic factors of other nations.

MABEL F. GIFFORD, *Delegate of*
SPEECH ASSOCIATION OF AMERICA
San Francisco, California

NEW BOOKS IN REVIEW

DOUGLAS EHNINGER, *Editor*

AMERICAN PHILOSOPHIC ADDRESSES, 1700-1900. Edited by Joseph L. Blau. New York; Columbia University Press, 1946; pp. xii+762. $6.75.

This anthology was prepared as a companion piece to Herbert Schneider's *A History of American Philosophy* also published by Columbia University Press in 1946. Schneider's volume traces the career of philosophic ideas in America, while Blau's anthology provides the actual words of the men who expounded some of the more important of these ideas. Students of American civilization should welcome the appearance of these two books. They contain a highly satisfying body of complementary materials for those who wish to gain perspective on the history of philosophy in America and to obtain a first hand acquaintance with the thought and words of its exponents. Both volumes have relevance to the student of public address, but the direct application of Blau's anthology warrants singling it out for special attention.

Of the twenty-seven items included in this anthology all but two are public addresses. Some were presented before academic audiences, some before church groups, and some before heterogeneous popular audiences. As Blau points out:

> All have one distinguishing characteristic: all are speculative in nature. Although the reasoning in most is an attempt to present a universal solution for a particular question, it is philosophical reasoning. Each address represents the attempt of a speaker to put his position on record before a mixed audience, to persuade or convince its members to share his point of view, and thus to influence the course of events. Each of these addresses is, then, a popularized statement of a philosophic outlook as well as a call to a particular action or belief.

The texts are reproduced as they were found or exhumed except for minor changes in spelling and punctuation, and the deletion of complimentary closings in a few instances.

The addresses are organized under three thematic headings: 'Philosophy of Culture,' 'Philosophy of Science,' and 'Philosophy of Religion.' Under the first heading, 'Philosophy of Culture,' are included nine addresses beginning with Charles Jared Ingersoll's oration on 'The Influence of America on the Mind' (1823), and ending with Wendell Phillips' stirring call to action, 'The Scholar in a Republic' (1881). Some other notable speakers and their addresses are Edward Everett, 'The Circumstances Favorable to the Progress of Literature in America'; George Bancroft, 'The Office of the People in Art, Government, and Religion'; Ralph Waldo Emerson, 'The American Scholar'; and Henry James, Sr., 'The Social Significance of Our Institutions.' Each of the speeches in this and the other two groups is offered as a distinguished address representing a characteristic position upon a general question of importance at a particular moment in history. From an affirmation to the early question, 'Is there an American cultural life?' the discussion proceeds to a consideration of the sources, facets, and character of cultural life desired within the framework of democratic principles.

The eight items of the second group deal with the 'Philosophy of Science.' All are public addresses except for one treatise by the eighteenth-century Newtonian, Cadwallader Colden. These seven include the following speakers and their speeches: Benjamin Rush, 'The Influence of Physical Causes on the Moral Faculty'; Francis Wayland, 'The Philosophy of Analogy'; John Neal, 'Man'; Job Durfee, 'The Influence of Scientific Discovery and Invention on Social and Political Progress'; Oliver Wendell Holmes, Sr., 'Mechanism in Thought and Morals'; Noah Porter, 'The Sciences of Nature Versus the Science of Man'; and James Woodrow, 'Evolution.'

These speeches span a period beginning with the middle of the eighteenth century and extending to the last part of the nineteenth. They portray vividly the impact of scientific thought upon intellectual life in America, particularly its shock upon religious beliefs. This discussion reached its crescendo under the aegis of Darwinism, and the doctrine laid down in the speech on 'Evolution' by James Woodrow, uncle of Woodrow Wilson, cost him his position at

the Presbyterian Theological Seminary at Columbia, South Carolina.

The third group of lectures deals with the theme, 'Philosophy of Religion.' These ten addresses begin with Jonathan Edwards' 'God Glorified in Man's Dependence' (1731), and end with Theodore T. Munger's 'Man the Final Form in Creation' (1887). Each of the sermons is presented as a significant landmark in preaching. Taken as a group they reveal the lines of conflict between conservatism and liberalism in religious thought. In the exemplification of this conflict liberals such as William Bentley, William Ellery Channing, Ralph Waldo Emerson, Horace Bushnell, Theodore Parker, Francis Abbot, and Theodore T. Munger outnumber the conservatives, Jonathan Edwards, Ezra Stiles Ely, and Edwards Amasa Park.

As was stated, the basic consideration underlying the preparation of Blau's anthology is that of providing contemporary elaborations of the philosophic ideas presented in Schneider's history. Students of public address will be particularly interested in knowing why he settled almost exclusively upon public addresses for this purpose. The reasons offered in the preface are these: '1. each is an outstanding example of a literary form much cultivated in America; 2. each is a carefully prepared and clearly expressed formulation of a characteristic philosophic position; 3. together they give impressive evidence of the degree to which American thinking for particular occasions in the major areas which the addresses span was universalized by general considerations and led to philosophical formulation'; 4. each address could be presented in entirety 'as a finished composition and as an adequate development of a theme.' The explanation is noteworthy. The reasons reflect an attitude which is contrary to the customary and cavalier disparagement of public speeches as sources for the study of intellectual history. During most of the period covered, as Blau points out in his introduction, the pulpit and the platform were the principal avenues to public attention, and the public address was the principal vehicle for the expression of ideas. The opportunities for speeches of this sort as well as for other types were many; the ability of the speakers on the whole was remarkable, and competence was prized by speaker and appreciated by audience. Since the speeches were designed to enlighten and influence public opinion—that final repository of democratic decision—public speaking in America may truly be called the democratic art. In his speech on 'The Influence of America on the Mind,' Charles Jared Ingersoll did not overlook the cultural meaning and the influence of oratory. Said he:

> The talent of effective oratory is much more common in America than in Great Britain. . . . Crowds of listeners are continually collected in all parts of this country to hear eloquent speeches and sermons. The legislature, the court house, and the church, are thronged with auditors of both sexes, attracted by that talent which was the intense study and great power of the ancient orators. Thought, speech, and action, must be perfectly free to call forth the utmost powers of this mighty art. It requires difficulties; but it needs hopes. Its temples in free countries are innumerable. When its rites are administered the most divine of human unctions searches the marrow of the understanding; the orator is inspired, the auditor absorbed, by the occasion.

There are two features of this anthology which give it unity and cohesiveness. The selection and organization of the speeches with respect to themes is one. The other is the prefaces to the speeches. In each instance the text of the address is preceded by a brief biographical calendar and an exceptionally illuminating résumé of the intellectual setting of the speech. In these sketches Blau not only summarizes the thought of the speaker but presents the speaker's doctrine in relation both to earlier and to other contemporary ideas on the subject. The result is that this anthology can be read as a highly interesting, continuous, self-contained, and firsthand account of the broad sweeps of American philosophical discussion.

Those who believe that the content of a course in the history of public address should result in significant historical and intellectual residues will want this book. In my opinion one of the greatest values of such a course comes from reading speeches of merit—speeches which illuminate the history of ideas and events. Few anthologies are so constructed and proportioned as to fulfill this need. For the most part they consist of a motley collection of speeches compiled for a variety of reasons other than the one I have suggested. Too often selection is determined by the speaker's reputation, a certain felicity of expression which the speeches reflect, gems of eloquence, or for still other fanciful reasons. This volume, therefore, will be heartily welcomed by those who have to depend on the *potpourri* now shelved in the stacks in the library.

Obviously Blau's book will not satisfy all of the needs for texts in a course in the history

of American public address. Only a few of the major platform figures are included. Compared with others who are omitted, many of those who appear are minor figures. While it was not the editor's purpose to include speeches historically celebrated as political or legislative instruments it is regrettable that a group of speeches dealing specifically with political philosophy is omitted. The usefulness of the compilation is, therefore, confined to a segment of our study.

The value of *American Philosophic Addresses* goes beyond the actual speeches which it contains. It provides an emphasis and suggests a way for the development of a course in public address which will add substantially to a student's understanding of his culture and heritage. Taken within the limits of its original purpose this is an anthology of first importance to the field of public address.

ERNEST J. WRAGE,
Northwestern University

THE EPIGRAM IN THE ENGLISH RENAISSANCE. By Hoyt Hopewell Hudson. Princeton: Princeton University Press, 1947; pp. viii+178. $2.50.

When Professor Hoyt Hudson died suddenly in June, 1944, at the height of his powers, he left unfinished a long-term study of the epigram in English literature of the sixteenth and seventeenth centuries. This task had engaged his interest from the period of his graduate studies at Cornell.

Although he had taken part in many other activities and had been busy with professional duties he had never ceased to collect material for what he hoped would be a monumental study of one of the less familiar types of Renaissance literature. At his death four chapters from his proposed book were sufficiently complete to warrant publication. Three of Professor Hudson's friends and former colleagues, Professors W. S. Howell, Everett L. Hunt, and Francis R. Johnson, edited his manuscript and prepared it for the printer. They deserve the thanks of Elizabethan scholars for making available a valuable fragment from a work of great erudition and wisdom.

The titles of the four chapters will indicate their scope: 'The Nature of the Epigram,' 'The Epigrams of Sir Thomas More,' 'Scholarly Epigrammatists after More,' and 'The Epigram in Schools and Colleges.' The epigram—a type of verse derived from Greek and Roman models—was much affected by Renaissance writers on the Continent and in England. 'There was much confusion—indeed, virtual identification—of rhetoric and poetry in the period of the Renaissance, as there has also been later,' Professor Hudson writes. And he quotes a statement from Erasmus giving the greatest approbation to 'a rhetorical poem and poetical oratory' (p. 16). Professor Hudson makes no neat and exclusive definition of the epigram but instead describes various types of concise poems, aphorisms, anecdotes in verse, and brief satirical 'characters' which passed under the name of epigram in the Renaissance. It was a form of writing which delighted the witty, the learned, and the pedantic.

'Our history of epigram-writing properly begins with Sir Thomas More' (p. 29), Professor Hudson declares in the preliminary pages of a discussion of that great humanist. More began this form of literary exercise as a schoolboy and continued to practice it the rest of his life. Indeed, More's reputation as a wit, which became legendary in the two generations following his death, rested largely upon a constantly growing body of epigrams attributed to him. Professor Hudson's analysis of More's epigrams reveals a side of the early humanist that modern students too often forget: the vitality and even gaiety of the group who were bent upon bringing classical learning and culture to their own country. It was More, Professor Hudson asserts, who provided 'a channel by which Greek humor came into England' (p. 73).

Not all of the learned men who indulged in the epigram had More's wit, but they all found it a tempting medium for their igenuity and the display of their rhetorical and linguistic skill. Professor Hudson's discussion of epigram-writing among More's learned successors gives us a fresh insight into the kind of pedantry which Shakespeare satirized in the characters of Holofernes and Sir Nathaniel.

This little volume is rich in suggestions concerning the transit of the Greek and Roman literary tradition to England during the Renaissance. Readers of the book will realize once more the great loss suffered in the death of a scholar who had the learning and the discrimination needed for this kind of literary investigation. Although these four chapters are only a fragment they will provide future students with a sound foundation.

The printing and format of the book are characteristic of the excellent work of the Princeton University Press.

LOUIS B. WRIGHT,
Folger Library

HUGH BLAIR. By Robert Morell Schmitz. New York: King's Crown Press, 1948; pp. xii + 162. $2.75.

Here is the first responsible, scholarly study of Hugh Blair and the first comprehensive account of his life not written with any special bias except the bias toward fairminded biography. To the student of rhetoric and literary criticism Blair is primarily the author of the *Lectures on Rhetoric and Belles Lettres,* delivered over the period of half a lifetime at the University of Edinburgh and published—judiciously expurgated as Professor Schmitz discovered—in 1783. To the student of the pulpit Blair is the popular, conservative preacher of the Edinburgh of his day—the man who established his title to sane liberalism by his defense of David Hume. To the literary historian he is an editor of Shakespeare and an anthologist, but first of all the principal apologist for the Ossianic poems, or, put another way, the most considerable dupe of James Macpherson. To the proud Scot—and even to some Englishmen—of the eighteenth century, he was the preacher, the scholar, the professor, but above all the literary gentleman of sound, respectable position—the northern pole of the magnet of which Sam Johnson was the southern pole; the center of the Edinburgh which Matt. Bramble called a 'hotbed of genius.'

Each of these views of Blair is clarified and adjusted to scale in Professor Schmitz's book. For the literary and the rhetorical scholar, for the student of preaching and the social historian, Schmitz's extensive original research, his firsthand inspection of documents, manuscripts, and rare books, and his discovery of new biographical and historical information, result in a mass of detail heretofore inaccessible. Furthermore, his re-creation of the professor, the preacher, the literary and social arbiter—in short the famous man, the 'ingenious' and 'learned' Dr. Blair—provides a sound foundation which has not previously existed for the understanding and appraisal of Blair in each of his major functions.

A reader with dominantly rhetorical interest may feel understandably disappointed that Professor Schmitz's analysis and criticism of the *Lectures* hardly assumes major proportions. If this be a fault it would be more serious were Campbell, for example, the subject; for Campbell undertook to venture and to speculate where Blair was content to consolidate, sort, and rephrase the great classical authorities and to adapt them to the age of 'taste' and 'good sense.' 'Safely reactionary' Schmitz calls him and proceeds on the surest ground to say of the *Lectures* generally:

> What made the lectures, in their printed form, highly attractive to both teachers and public was that, besides being the pronouncements of a famous man, they displayed a wide gathering of materials, and passed judgments which were safe, middle-of-the-road decisions. Blair also addressed a large segment of the public which, without ever intending to speak before an audience or to write for the press, still wished to know about the elegances of speech and writing.

Following H. F. Harding, Schmitz concludes that Blair's 'reliance upon the practical wisdom of Quintilian saves him from the absurdities into which less careful writers lapsed in their attempts to be original.' Of the Blair with whom we get acquainted in this biography no substantially different estimate seems possible.

Without professing any fuller rhetorical analysis of Blair as speaker than as theorist Professor Schmitz characterizes the preacher with a few apt strokes. He quotes Boswell's notebook entry that 'Blair would stop hounds by his eloquence' and his comment on how 'prettily' Blair 'smoothed over' the *Vanitas vanitatem* text in one of his sermons. All apparently tended to agree with Duncan Drummond as quoted by Boswell that Blair's sermons 'lighted things up so finely, and you get from them such comfortable answers.' Professor Schmitz finds that 'A kind of eloquent gentleness—in all its senses of mild, moderate, amiable, well-born, refined—was, in fact, his chief character. It was the basic temperament behind his unruffled friendships, his thornless literary criticism,' and his eminently acceptable preaching.

Professor Schmitz's book is remarkable among scholarly studies for its genial, urbane, and highly readable style and among biographies for the undistorted view with which the author looks at a 'figure who loomed large in an important era.' All the markers of Blair's long and successful life stay in proper balance in Professor Schmitz's mind and in literary history.

Good presswork; excellent bibliographies; usable index.

DONALD C. BRYANT,
Washington University

ADVENTURE IN THE THEATRE. By Gertrude R. Jasper. New Brunswick, New Jersey: Rutgers University Press, 1947; pp. xiii + 370. $4.50.

French interest in the naturalistic drama, as fostered by Antoine's *Théâtre Libre,* passed its peak in the early 1890's. As it faded experiments in Impressionism in French painting widened into an Impressionistic or Symbolist trend in theatre. Of the groups and individuals who gave Symbolist drama its hearing the most able was Aurélien-François Lugné-Poe, founder of the *Théâtre de l'Oeuvre.* Lugné-Poe was unusually well fitted for such transitional activity: he had been a student of traditional style in the *Conservatoire;* he had acted under the 'radical' direction of Antoine; he was an associate of Pierre Bonnard, Aristide Maillol, and Toulouse-Lautrec. Thus he combined a broad range of dramatic techniques with the ideas of a group of '*poetes decadento-instrumento-maeterlincko-symbolistes, peintres neo-traditionnistes, pointillo-impressionnistes ou pas pointillo.*'

Miss Jasper's book carries Lugné-Poe from his early schooling, through his establishment of the *Théâtre de l'Oeuvre,* to its production of Rolland's *Le Triomph de la Raison* in June, 1899. In the eight years preceding, the *Théâtre* had risen with the Symbolists, parted with them, and, in Lugné-Poe's opinion, outlived its purpose.

Although Lugné-Poe later revived his *Théâtre* it was not as an exponent of Symbolism. Thus Miss Jasper's organization delimits a fairly coherent period of development, representing Lugné-Poe's most clearly definable service to the drama in France. Such organization is particularly valuable because available summaries of theatre history almost universally consider Lugné-Poe as a simple successor to Antoine. Some ignore the entire Symbolist movement.

For these eight years Miss Jasper provides a detailed statement of Lugné-Poe's activities, meticulously documented and constantly referred to contemporary criticism. That statement makes it quite clear that the *Théâtre de l'Oeuvre* was a unique organization; that it was a very important factor in French acceptance of Maeterlinck, Strindberg, and especially Ibsen; that it represented a distinct departure from the *Théâtre Libre;* and that the mounting, direction, and acting of its productions were frequently striking and original. The account of Lugné-Poe's relations with Ibsen is particularly interesting. In filling in the account Miss Jasper was able to draw on Lugné-Poe himself, on Suzanne Després, his wife, on Maeterlinck, and on many others with firsthand knowledge of Lugné and of his theatre. In addition, Lugné-Poe, at his death in 1940, bequeathed to her the archives of the *Théâtre,* and she has obviously made careful use of them.

But beyond this factual framework there is little real theatrical detail. Though it is clear that the Lugné-Poe productions showed considerable originality we never learn what form they took. Toulouse-Lautrec and Bonnard worked on the settings, but Miss Jasper tells us almost nothing about them. Actors are described in these terms: 'her (Réjane's) sincerity made her acting completely convincing'; 'Lugné, through the simplicity of his portrayals, performed the almost impossible feat of interpreting the characters.' We are told that Antoine and Lugné-Poe differed greatly in their approaches to Ibsen, but even of the performance of *The Master Builder,* which Ibsen saw and approved, all we learn is that 'the love theme swelled magnificently.' Miss Jasper soaks her pages in adjectives, but they are exclamatory, not descriptive.

To Miss Jasper theatrical performance is a process of exploding with inner inspiration. She tells us that 'the feel of a living stage underfoot sharpens an actor's sensitiveness, aids his flights of emotion, and fosters his superb forgetfulness of all else'—but only if the stage is wood; concrete does not do it. Her typical actor is 'exalted'; her director directs with 'ardor' and 'passionate soul'; the cast grasps his meaning 'intuitively.'

Lugné-Poe is only twenty-nine at the close of the book, but nowhere in its pages does he make a real mistake. When he fails to win a *Conservatoire* first Miss Jasper tells us that the jury was prejudiced. Did a production flop? Ah, but 'true lovers of art expressed enthusiastic gratitude.' Francisque Sarcey, the critic, stalks through the book single-mindedly devoted to a policy of being deliberately wrong all the time. Lugné-Poe could not fail for his 'own evaluation of a production lifted him beyond the reach of the unstable judgment of public and critics.' Unfortunately, we are never given the bases of his infallible judgment.

As a factual summary the book is excellent and necessary for anyone interested in Symbolism, in the French theatre of the 1890's, or in the Scandinavian dramatists. Beyond that, Miss Jasper proves that the *Théâtre de l'Oeuvre* deserves a critic of more theatrical perception, as Lugné-Poe certainly deserves a less enthusiastic biographer.

P. C. Boomsliter,
Cornell University

PHONEMICS. By Kenneth L. Pike, Ann Arbor: University of Michigan Press, 1947; pp. xvi+254. $3.00.

This is the latest volume in the series which Pike began with his *Phonetics* (University of Michigan Press, 1943) and continued with *The Intonation of American English* (University of Michigan Press, 1946. Taken together the three volumes represent a continuing systematic examination of basic linguistic problems which teachers of speech can ignore only at the risk of becoming out of date in their own specialties.

Pike's *Phonetics* analyzes the mechanisms which produce speech sounds, and some non-speech sounds, and annotates each phonetic symbol with a series of literal and numerical symbols which indicate the specific actions of the specific sub-mechanisms. It is thus in the tradition of Jespersen's earlier volume, *The Articulation of Speech Sounds Represented by Means of Analphabetic Symbols* (Marburg, 1889), but with advances in phonetic theory and information. *Intonation* is the first systematic investigation of American speech tunes comparable to those previously made of British English.

For *Phonemics* the author uses the subtitle, 'A Technique for Reducing Languages to Writing.' His purpose is to train the student in the recognition of what variations in the phonetic structure of a new language are phonemic, that is, distinctive, and what are not. For instance, if English were a primitive, unrecorded language being investigated by a learned Chinese anthropologist it would be necessary for him to discover that the difference between aspirated and unaspirated stops was non-distinctive in English, though distinctive in his native Chinese. On the other hand, it would be necessary for him to discover that the difference between voiced and voiceless stops, non-distinctive in Chinese, was distinctive in English. In short, the investigator of any new language must determine which phonetic variations are heard and attended to by the native speakers of that language and which are ignored, as the native speaker of English ignores the aspiration, or lack of it, of voiceless stops.

The first part of the book, therefore, continues the kind of analysis found in Pike's *Phonetics* and points out some of the bewildering variety of speech sounds that may form the raw material of various languages. Then the author proceeds to his techniques of determining the significant sounds, or phonemes, by means of minimal contrast, complementary distribution, and the like. There are frequent exercises for the student in the analysis of artificial languages, constructed for the purpose; and also of limited portions of actual languages tailored to meet the needs of the student at one particular stage of his study. Finally, there are longer illustrative statements of the phonemic structure of Hungarian, Brazilian Portuguese, and Zoque, a Mexican Indian language, condensed from longer monographs by other writers.

Though the book is aimed at the linguistic anthropologist preparing himself for field work in Tanganyika or Yucatan, its usefulness to teachers of speech—whether phoneticians, speech correctionists, or even rhetoricians and play producers—is great. Most of us are too close to our own language to see it in perspective, to realize *why* we attend to some of its aspects, take others for granted, and ignore still others; we may not even realize *that* we do these things. Against this kind of complacency, to which we all are subject, Pike's *Phonemics* is a useful antidote.

C. K. Thomas,
Cornell University

WORLD WORD. By W. Cabell Greet. (Second edition, revised and enlarged). New York: Columbia University Press, 1948; pp. liii+608. $6.75.

Have you ever tried to find the authentic or acceptable American pronunciation for place names like Felegyhazo, Feng-ch'eng, Fojnica, Foum Tatahouine, Frederikshaap, Galicica, Georgioupolis, Ghiczy, Gjurgjevac, Glubczyce, Iguig, Indainggyi, Inercskakucs, Inzecca, Sosyka, or Teiteiripucchi? Have you needed a recognizable pronunciation for the names of leaders such as Enver Hoxha, Camellien Houde, Ho Ying-chin, Jamil Pasha Tutunji, or Stephan Jedrzychowski? Have you searched for the pronunciation of the Irish organization, Fianna Fail? Or wondered how to pronounce Houghwout, the middle name of Justice Robert H. Jackson? If you have been in any of these or similar quandaries you will welcome and appreciate *World Words*, an authoritative guide to the pronunciation of names and places in the news, by W. Cabell Greet, associate professor of English at Columbia University. This volume is a revised and enlarged edition of a previous one entitled *War Words* and contains some 25,000 entries at least two-thirds of which cannot be found in any other dictionary.

World Words is an example of 'necessity being the mother of invention.' The Columbia Broad-

casting System was faced with the problem of advising its announcers on the pronunciation of the new names which came into the news for the duration of the war and the enduration that has followed. It enlisted the services of Professor Greet. Although designed primarily for radio announcers the information is equally valuable for all who desire 'plausible pronunciations of un-English names' that continue to pop into the news. Included also are common English words whose alternative pronunciations cause considerable controversy. The amount of investigation and the number of persons consulted are impressive. The information submitted for many names like Tahiti, Tarawa, and Harold E. Stassen goes beyond that found in any other book of its kind.

Some may object to the two systems of symbolization used to indicate the pronunciations of all words. The first, which combines diacritical marks and the *schwa* vowel from the International Phonetic Alphabet, is quite accurate. The second, which merely re-spells the word, is in our opinion misleading as often as it is helpful.

E. Ray Skinner,
Wayne University

THE AMERICAN LANGUAGE: SUPPLEMENT II. By H. L. Mencken. New York: Alfred A. Knopf, Inc., 1948; pp. xiii+890+xliii. $7.50.

This review deals only with Chapter 7, 'The Pronunciation of American,' that part of the book which is presumably of most interest to readers of The Quarterly Journal of Speech. Also included in *Supplement II*—following the scheme of *Supplement I*, which took up the subjects discussed in the first six chapters of *The American Language*[1]—are chapters on 'American Spelling,' 'The Common Speech,' 'Proper Names in America,' and 'American Slang,' and word list and index. As explained in the Preface, the sheer bulk of the material made it necessary to omit the chapter on 'The Future of the Language,' the appendix on 'Non-English Dialects in America,' and a projected appendix on themes not discussed at all in the fourth edition.

Quantitatively the chapter on pronunciation fares best of those here treated, 268 pages in *Supplement II* against 60 pages in *The American Language*[4]. There is not, however, four-and-a-half times as much space devoted to pronunciation. The old chapter stuck to the matter in hand except for a line here and there; the new chapter has pages and whole sections on other matters. E.g., the three-page section on the dialect of North Carolina is mostly on vocabularly, only two lines on 'curious pronunciations'; the more than three pages on English in Puerto Rico emphasize the political bungling of the language question, less than a dozen lines on pronunciation. But the digressions are all of interest to linguists as well as other readers, and to say that they are digressions is not to suggest that they ought to have been left out.

The most considerable and probably the most important augmentation of the chapter is the 170 pages on dialects: a substantial general consideration and then a section on each of the forty-eight states, five outlying territories, Canada, and 'other dialects.' While digression from the nominal subject is most conspicuous in this section and the treatment very uneven, partly due to the wealth of material available for one state and the poverty of material for another, there's stuff here not gathered together anywhere else. No one investigating the field can afford not to have the book at hand.

It is a curious paradox that this work of one who is professedly 'not trained in linguistic science . . . but simply a journalist interested in language' should appear to be indispensable to inquiring young scholars and of very doubtful value to laymen. The layman will not understand or else be deceived by 'In the United States the long *a* survives before *r*, *l*, *k* and *m*, as in *charm*, *salt*, *walk* and *calm*,' and will learn nothing about the dialect of Tennessee except a score of odd terms (by no means all having a strictly Tennessean flavor) and five mispronunciations (which may be found in any part of the country). The eager scholar will know that 'long *a*' is a slip of the pen and half the examples wrong even then, but he will find in the middle of the next sentence reference to a work of 1830 he might not otherwise run across, and he will find a good starting bibliography of ten items on the speech of Tennessee.

Not that the layman will find the chapter dull reading. It reads nicely for one reading comfortably and not straining to get everything neatly straightened out. There are occasionally touches of the Mencken of the *Prejudices*: 'Americans . . . tend in ever increasing multitudes to eat the same food, wear the same clothes, live in houses of the same sort, follow the same recreations, admire the same mountebanks, fear the same hobgoblins, cherish the same hallucinations and delusions, and speak the same language'; 'The schoolma'am followed [White's *Words and Their Uses*] dutifully for

more than a generation, either at firsthand or at second, third, or fourth, and the super-gogues who trained and indoctrinated her seldom showed any doubt of its fundamental postulates'; 'My own guess, disregarding this nonsense. . . .'

For the most part, however, the personality of Mencken is subordinated to the pronouncements of the investigators and authorities whom he has drawn upon in startling number. And sometimes he does regard nonsense. Thus he cites Lewis and Marguerite Shallet Herman's suggestions for stage dialect as though they were based on methodical observation and interpretation of actual dialect, which they do not pretend to be and which a mildly critical examination should show they are not. He manages to smooth out the Herman style by paraphrasing but in a few cases converts awkwardness into nonsense: 'When followed by a vowel and another consonant, [r] is omitted, as on *pok* for *park*'; '[*sh*] is usually unvoiced, so that *fish* becomes *fees*.' He devotes four times as much space to an account of Thomas' rather silly questionnaire on standards of pronunciation as he does to a slightly inaccurate report of Thomas' excellent and significant investigation of low-back vowel variants. He only now and then criticizes a source of information, notes that Krapp and Kenyon are 'the two most respected authorities,' and is less than commendatory of Richard Grant White apparently as much because 'During the Civil War he served gallantly as a Federal jobholder' as because 'He had no training in philology.'

As promised in the Preface, the documentation is magnificent. More than a quarter of the space in the first sixty pages of this chapter is given over to footnotes, nearly half again as much as in the fourth edition. The references neither duplicate extensively nor are altogether supplementary to and later than those of 1936. E.g., in the section on vowels there is one identical quotation spotted, half a dozen old references gathered in one long footnote, and about as many new references to works previously cited; but some twenty of the works cited in the fourth edition do not appear in the new supplement, and there are nearly a hundred references to works not previously cited.

So far as the part on pronunciation is concerned one could use Mencken to great advantage without having to acknowledge indebtedness to Mencken. Almost nothing which the sage of Baltimore has to say in his own right is impressively authoritative. Almost everything which he has, with 'the homely virtue of diligence,' gathered in needs to be looked at in original source by a critical eye. The scholar can distinguish the wheat from the tares. All credit to Mencken for locating the fields.

LEE S. HULTZEN,
University of Illinois

THE MEANING OF WORDS. By Alexander Bryan Johnson. Milwaukee: John Windsor Chamberlin, 1948; pp. xii+256.

If Alexander Bryan Johnson were alive today he would be the choice of this reviewer as principal speaker at the next annual convention of THE SPEECH ASSOCIATION OF AMERICA. Johnson died in 1867 but was not 'discovered' until more than a hundred years after the publication of his observations concerning language. In 1947 the University of California Press published, under the editorship of David Rynin, *A Treatise on Language*, originally written in 1828 and revised in 1836. Now in 1948 publisher John W. Chamberlin has made available an 1854 work of Johnson with an excellent introduction by Irving J. Lee. The reprinting of Johnson's *The Meaning of Words* provides the present-day student with one of the most important volumes that have been written dealing with the problem of 'interpreting language by nature' rather than 'interpreting nature by language.'

After pointing out that the meaning of all words is conventional Johnson indicates that 'words whenever used significantly, must, therefore, signify other words or unverbal things, or both.' His treatment deals with the unverbal signification of words—with words as 'signs of only unverbal things.'

> But what are unverbal things? The term seems to convey no definite meaning when I occasionally use it in conversation. Indeed, after much effort, I am not always successful in making my hearers understand the difference that exists between words and unverbal things. We can eat unverbal things without thinking of their names, and we can drink, see, smell and handle them; but to talk about them, so as to discriminate what is unverbal in the meaning of our words from what is verbal, is a difficulty which can be vanquished by only a strong effort of the intellect. Still it must be vanquished, for all I have to say relates to unverbal things, not to words; and if the discrimination between them be not fully seen, I shall be wholly unintelligible. The muster-roll of an army consists of words which name the unverbal components of the army, and when the names are called

during a muster, each of the unverbal components answers to his name; could we, in the same way, call over all words and sentences of the English language, and each unverbal thing could present itself, as the word or sentence that refers to it is called, the muster would exhibit the unverbal things separated from the words that refer to them.

Unverbal things are divided into three classes —sensible, moral, and intellectual. The first refers to those objects which can be revealed by sight, sound, taste, etc. By 'moral' Johnson refers to 'our appetites, desires, passions, etc.' This portion of unverbal things is 'not cognizable by my senses' and is sometimes classed by Johnson as 'emotions or internal feelings.'

A deaf mute knows them not as anger, love, vanity, hatred, jealousy, emulation, hope, fear, desire, aversion, etc., but as emotional feelings apart from any verbal designation. . . .

The third class of unverbal things is designated as intellectual.

Every known thing is intellectual that is not comprehended by one of the above two classes. . . . If its signification is neither emotional nor can be recognized unverbally by some one or more of the senses, the signification is intellectual. Take, for instance, the word physical; if I employ it without any reference to some thing that some one of my senses can perceive unverbally—the only meaning of the word will be intellectual.

Within the structure of language are concealed at least four ineradicable fallacies.

It identifies what unverbally are diverse, assimilates what unverbally are heterogeneous, makes a unit of what unverbally are multifarious, and transmutes into each other what unverbally are untransmutable.

The Meaning of Words is devoted to an amplification of these 'four ineradicable fallacies.' As Johnson explains and illustrates each of them he seems to be saying—and quite clearly —what Ogden and Richards, Korzybski, Bridgman, Hayakawa, and Lee were to say almost a hundred years later. Forerunners of the structural differential of Korzybski, of the Ogden and Richards triangle, of the word-symbol-concept-actuality of Ketcham can all be seen in Johnson's observations. And even more remarkable is the fact that none of these modern writers seems to have been acquainted with Johnson's work.

There are some who will find fault with Johnson's psychology. There is an occasional bit of 'either-or' logic. The mind-body relationships of psychosomatic medicine were not always clear to this nineteenth century writer. His treatment of certain theological concepts may require more 'faith' than a good many of his modern readers have or care to admit having.

To grant any of these criticisms is not to lessen the importance of Johnson's work. This reviewer is convinced that Alexander Bryan Johnson's writings will soon be considered classic in the field of psychology of language.

JACK MATTHEWS,
University of Pittsburgh

THE GREAT REHEARSAL. By Carl Van Doren. New York: The Viking Press, 1948; pp. xii+336. $3.75.

The Philadelphia summer was hot, but the windows were kept tightly closed. The door was locked, and an armed guard stood outside it. Those, meeting day after day in the stuffy room, had agreed that no hint of the trend of their thinking should go beyond that door or be picked up by a loiterer under a window. No reporter was taken into confidence; no news conference was granted.

For the Federal Convention, meeting in 1787, worried about the same problem that bothered the Security Council of the United Nations at its meeting in New York in 1946. Could a discussion group composed of members with widely different backgrounds, meeting in the public interest, best serve that interest by holding open meetings? Without dissent the Federal Convention decided that its deliberations should be secret. The Security Council likewise soon abandoned its policy of public meetings in favor of a policy allowing both open and closed sessions.

This basic problem of publicity—a problem to men 160 years ago and a problem for us today—illustrates the timeliness (or timelessness) of Carl Van Doren's *The Great Rehearsal*. In this book Van Doren has given us a reporter's account of America's most important discussion group. The men who sat under the chairmanship of George Washington were not even in agreement on the purpose of their gathering. Antagonistic points of view were numerous. Some delegates were late in arriving, and Rhode Island was never represented. But the delegates searched for facts, and minds were changed. No one got exactly what he wanted, but in the end only three refused to sign. On the whole, theirs was a good discussion meeting, a model worthy of study and criticism.

So it is that a best seller, a selection of the Book-of-the-Month Club, is valuable to us with our growing recognition of the importance of discussion to democracy. Mr. Van Doren's book is a pleasure to read, and its lessons are easy to discover. Certainly in the modern study of discussion it will be one of our most useful references; perhaps it will be our text. Not only does it show us a discussion group typical in so many ways of every discussion group, but it also gives us glimpses of other discussion groups whose meetings were not so admirable. These were the ratification conventions, to which two chapters of *The Great Rehearsal* are devoted. In the state conventions a much smaller proportion of time was spent in the search for facts, a larger proportion on the expression of stereotyped opinion. Patrick Henry's stubborn and lengthy insistence to the Virginia Convention that the new constitution would lead us inevitably to monarchy is an example.

Possibly the most significant contribution of the book is, therefore, the implication of the creative possibilities of good discussion. Not a single person who attended the Federal Convention anticipated the result of their meetings. When they had adjourned none of them was certain of the meaning of their work. The full appreciation of their creation still is far in the future, but already we know it to be one of the outstanding achievements of man.

Van Doren began his study for this book with the wealth of background knowledge that made possible his earlier *Benjamin Franklin* and *The Secret History of the American Revolution*. To this he added research in the papers and journals relating to the Federal Convention—notably the journals of Madison as well as private records kept by eight other delegates. Among previously published works his primary reference was Farrand's four volume (1937) edition of *The Records of the Federal Convention*. For data on the Virginia state convention he gives special credit to Grigsby's *The History of the Virginia Federal Convention of 1788*.

The result of his study is a book which this reviewer feels is excellently adapted to the modern study of discussion theory. This, of course, is the purpose of the book—to show us by example that through discussion we may be able to find the solutions for problems which seem disheartening. It is Mr. Van Doren's suggestion that the discussion method for the solution of problems among men is as applicable today as in 1787. Particularly in its presentation of the atmosphere, the emotions, and the thinking of the federal period the book should prove of interest to students of public address.

ROBERT M. VOGEL
Trinity College

POLITICAL FORGIVENESS IN OLD ATHENS. The Amnesty of 403 B.C. By Alfred P. Dorjahn. Northwestern University Studies in the Humanities, No. 13. Evanston, 1946; pp. 56. $1.50.

Serious students of Greek oratory—particularly of the speeches of Lysias and Isocrates—will be happy to find in this neat, specific, and detailed study a brief but comprehensive statement of the best available information on the political agreement for peace between the oligarchic city party in Athens and the exiled democrats who had established themselves at Piraeus under the leadership of Thrasybulus in 403 B. C.

As specifications of this 'first amnesty in the Greek world that was as perfect in both form and content as could be,' Dorjahn lists the following:

1. Informers were not subject to prosecution for their former conduct.
2. Confiscated property was restored.
3. Actions to recover money were permissible.
4. Suits for damages were prohibited.
5. At a candidate's *dokimasia*, acts committed under the Thirty could legally be made the main issue of the prosecution.
6. In any kind of suit, a litigant's conduct during the oligarchy might be examined and employed as character evidence.

Concerning the permanent effects of the amnesty the author concludes that occasional violations of the terms must have occurred but that violations of the spirit of the truce were more frequent than violations of the letter. In general, there is no reason to doubt the positive assertions of Aristotle (*Ath. Pol.* 40.2): 'Nobody afterwards ever remembered old wrongs'; and of Xenophon (*Hell.* 2.4.43): 'The people swore oaths not to remember old wrongs and they still abide by them.' The amnesty aroused the admiration of the Greeks whether friend or foe. It achieved a new harmony among the people of Athens, torn by passion and hatred.

Dorjahn endorses the timely suggestion by Balogh: 'Wherever it may be necessary to restore civic peace in a state after revolutions and counter revolutions, this Greek example should be considered and imitated.'

The following obvious errors in the printing of Greek words are noted:

p. 4, note 18, line 4, SIKELIA
p. 14, note 24, line 4, TOUTO
p. 40, line 34, EIRGASTHAL.

OTTO A. DIETER,
University of Illinois

IT PAYS TO TALK IT OVER. Edited by Julius Schreiber, M.D. 1224 Twentieth St. N.W., Washington, D.C.: National Institute of Social Relations, 1947; pp. 48. $.40.

The literature on discussion, happily enough, becomes more extensive each publishing day. One of the brighest of these days saw the publication of *It Pays to Talk It Over*, a brief, sound, and interestingly written collection of notes and suggestions for group discussion leaders. In forty-eight outsize pages is packed a wealth of practical advice for those who are concerned with the need for community education and who believe that small, face-to-face, group discussions provide one important means of increasing citizen understanding of common problems.

The volume begins with an elaboration of the philosophical premises, considers how community discussion programs may be established, analyzes the task of gathering and organizing materials, outlines the techniques of leadership, and describes the value and use of audio-visual aids. Seventeen pages are devoted to this last topic, and it is unlikely that anywhere else is to be found so compact a treatment of the practical use of maps, charts, graphs, displays, blackboards, films, slides and filmstrips, opaque projectors, and recordings. This section alone is worth several times the cost of the publication, even for the experienced and skilled discussion leader. A highly selected bibliography completes the volume.

The origin of this publication—and of the National Institute of Social Relations whose work it is—should be recorded. It stems, first of all, from the Army (and Navy) Orientation Program, established during World War II to help the citizen soldier and sailor understand why he was called upon to fight. Using their military orientation experiences as a background a number of former officers and enlisted men founded the National Institute of Social Relations, headed by Dr. Julius Schreiber, onetime director of an Army orientation unit. A nonprofit, educational organization, the purpose of the Institute is twofold: providing useful discussion guides on current problems and training effective discussion leaders. In six cities —Pittsfield, Massachusetts; Muncie, Indiana; Syracuse, New York; Allentown, Pennsylvania; Birmingham, Alabama; and Canton, Ohio—the Institute is currently conducting experimental studies in community-wide education, carried out primarily by means of group discussion and directed by staff members of the Institute. Added to the military orientation backgrounds of the authors of this publication is, therefore, an accumulation of practical experience gained from hundreds of discussion groups organized within the past two years. The activities of the Institute merit careful consideration by anyone concerned with the leadership of group discussions.

A monthly publication of the Institute, available at an annual subscription of one dollar, is the discussion guide, *Talk It Over*. Four issues of last year were: 'The Right to Know—and Speak,' 'What Hope for China?' 'Do Words Mean What They Say?' and 'Should the Poll Tax Be Abolished?' Each issue of *Talk It Over* contains about thirteen oversized pages analyzing the topic. These are organized and written in the way a discussion group chairman might present it and with suggested questions to throw out to the group. This material is then reduced to a single page discussion outline, and a bibliography on the topic completes the treatment. In addition, each of the monthly guides contains a half-dozen pages of other material: suggestions on discussion leadership, advice on constructing visual aids, reports of new techniques from field workers of the Institute, or a pro-and-con section of fact and opinion on an additional topic. Each discussion guide is concise, clear, and comprehensive; no other prepared materials for discussion leaders approach the standards set by *Talk It Over*.

Look and Talk, a film discussion guide, is also an occasional publication of the Institute. Each one covers a current documentary film, giving technical data, offering notes to the discussion leader on tested techniques for handling it, a sample introduction for the film, and an outline for a discussion to follow the showing. The Institute also occasionally publishes *Hear and Talk*, a discussion guide for recordings.

For use in conducting group discussions in the community, as supplementary materials for a course in discussion, as models for the development of one's own discussion guides, as well as for their general educational value, this writer is aware of few similar materials of equal merit.

J. JEFFERY AUER,
Oberlin College

SPEECH CORRECTION METHODS. By Stanley Ainsworth. New York: Prentice-Hall, Inc., 1948; pp. xi+149. $3.65.

In this short but useful book you will find little speech pathology but a great amount of condensed and practical speech correction. The author, in his introduction, states that 'it is not designed to take the place of basic textbooks in speech pathology, but to supplement them.' The book is a manual of methods, a compendium of organizational and therapeutic techniques. Every practicing speech correctionist will discover his own favorite devices and procedures neatly organized and labeled in their proper places. He will also find alternative methods clearly described. The outstanding merit of Ainsworth's book is its clarity of organization. For the bewildered student, lost in the wilderness of theoretic speech pathology, it provides a well marked path.

Speech Correction Methods is divided into three major sections: the first a description of practical speech correction in the public schools; the second, a condensed summary of helpful information about stuttering, voice, and articulation disorders; the third, a series of appendices containing reading lists, materials, and sample record forms.

The first part of the book demontrates both its virtues and its faults. In discussing the organization of a public school speech correction program Ainsworth gets right down to grass roots therapy, describing the overcoming of teacher prejudice against the special class teacher, the construction of class schedules, the selection of cases, and the keeping of records. He outlines the setting up of a speech improvement program. The suggestions are excellent, but the material is so condensed that this reader hungered for illustration or anecdote to enliven the carefully marshalled facts. At times one feels that he is reading a brief rather than a handbook. Numerals label too many subdivisions of a concept.

The second part, on speech therapy, is superbly done. The author is free from theoretic bias. He appears to have examined and tested most of the suggestions for treating the various speech defects, and he has tested them in terms of the criterion of workability. In these chapters you will find the very essence of speech therapy with little chaff or dross. Even when discussing stuttering, a topic on which many a writer has come to grief, he succeeds in maintaining his common-sense, practical point of view. The book is worth reading for this chapter alone.

The discussion of therapy for voice cases is probably the weakest part of this section, perhaps because the complexity of the problem does not easily lend itself to condensation. Public school speech correctionists will wish for a much more comprehensive exposition of therapy for cleft palate cases than the short paragraph provided.

The appendices which form the third part of the book are both useful and necessary. They help to provide definite illustrations for items too briefly mentioned in the former chapters. The reading lists contain no filler material. Each reference is full of essential information.

Speech Correction Methods will find its place in the library of every practicing speech therapist, teacher or student.

CHARLES VAN RIPER,
Western Michigan College

HELP THEM HELP THEMSELVES. By Juliette McIntosh Gratke. Dallas: Texas Society for Crippled Children, 1947; pp. 184. $2.50.

The movement toward establishing some sort of satisfactory attack upon the tragic problem of cerebral palsy owes much of its impetus to the parents of palsied children. This book will give tremendous momentum to the movement. It is an autobiographical account of Mrs. Gratke's experiences with her own child and also includes a survey of the techniques used by many professional therapists.

The difficulties in the way of a book such as this lie in the essential complexity of the subject. In order to do satisfactory work with a case of cerebral palsy it is necessary to provide the very highest types of skills in physiotherapy, occupational therapy, vocational therapy, and speech therapy; in educational psychology, medicine, and orthopedic surgery.

Parents cannot be too strongly urged to go to an adequate clinic for help. This does not mean that the specialist in speech is not tremendously concerned with the parents. Those areas of Mrs. Gratke's book which deal with the emphasis that must be placed on parental help are extremely important. In all clinics it is found that if a desirable pattern can be developed in the parents, progress rates immediately increase. However, it has also been found that when instruction in techniques is given out more or less broadcast there is a great tendency to produce a deadlock in therapy.

The chapter on speech training suffers from the fact that the fundamental philosophies of speech work with the cerebral palsied cannot

be adequately presented in a space of some twenty pages. Yet many parents will think that the discussion is complete. They grasp avidly for material such as Mrs. Gratke has endeavored to give.

Notwithstanding these criticisms the book is a good one. It does suffer, however, from the fact that speech work with the cerebral palsied is extremely difficult and complicated. Parents should not be given the sort of material which is presented in this chapter unless they regularly attend an adequate clinic where each step in therapy can be explained and developed in detail. Specifically, one may mention the matter of relaxation. Due to the very nature of cerebral palsy itself relaxation is impossible as a mental concept until it has been achieved. Yet the techniques Mrs. Gratke sets forth are mostly of the older suggestive type. This reviewer has seen many children attempting to imagine that they are falling into snow or cotton, and achieving a distortion of postural effect which looks like relaxation although a thorough muscle check shows that no such result is being obtained.

If these remarks seem harsh it should also be remembered that professional skills for dealing with cerebral palsy are meagre and that parents are vitally in need of objective information on the problem. It is regrettable, however, that the book did not devote less space to techniques and more to telling parents how palsied children should be handled. This is a matter of crucial importance not only to clinical workers but also to the children who suffer from this tragic condition.

MARTIN F. PALMER,
Institute of Logopedics, Wichita, Kansas

PLAY PRODUCTION FOR LITTLE THEATRES, SCHOOLS, AND COLLEGES. By Milton Smith. New York: D. Appleton-Century Company, 1948; pp. xii+482. $4.50.

Play Production for Little Theatres, Schools, and Colleges is a revision and an expansion of a book published in 1926. Professor Smith states:

> The revision is based on the principle, that the first and most important approach to the art of theatre should be one which tries to discover its unity, and that theatrical practice involves the combining of many elements to make an exciting experience for an audience. None of these elements should be neglected by the practitioner who wishes to understand the art.

In accordance with this philosophy which expresses the essential unity of play production the book has been organized so as to carry the prospective theatrical worker through all the steps from selecting the script to the ultimate production of the play. The comprehensive treatment of the subject may be shown by the four basic divisions of the text: Part 1, 'The Theatre and the Script'; Part 2, 'Directing and Acting'; Part 3, 'Stage Craft and Design'; Part 4, 'Organization and Management.'

An excellent rationale of theatre is presented in the first section. The major controversies—such as type-casting versus educational casting, conflicting ideas of directing, the technical versus the emotional approach to acting, etc.—are all considered with an amazing objectivity. Professor Smith develops the case for each side of the question and then draws singularly undogmatic conclusions based upon his own long experience in teaching play production. In other words, he practices with real success his 'melancholy conclusion that it is probably impossible to make generalizations that are philosophically unassailable, or to formulate principles of practice that are universally applicable.'

Unfortunately, in the first portion of the book a suggestion of confusion sometimes arises. The text material is written with the utmost simplicity and directness; yet there are occasional units on highly abstract subjects which may do little more than distress the beginning director. An example of this is the discussion of abstract colors and abstract line patterns which supposedly express the mood of the script. This kind of confusion is, however, probably inherent in any book which attempts to appeal to a broad market.

In the section on stagecraft and design some exciting ideas are presented, particularly in the chapter entitled 'Production Without a Theatre.' It is regrettable that more space could not have been devoted to the problems and techniques of central staging. The material on building, painting, designing, and handling scenery is clear, concise, and simple. The chapters on costuming and make-up are necessarily fragmentary but provide a springboard for individuals who are primarily concerned with these phases of theatrical activity. The chapter on stage lighting is more comprehensive and includes some excellent ideas for homemade lighting units that will be of special interest to the director of a low-budget theatre.

Heretofore, very few surveys of play produc-

tion have included a satisfactory section on organization and management. Professor Smith has seen fit to consider publicity and business management integral parts of successful play production. Though lack of space limits the thoroughness of his treatment he offers sound advice on the ways and means whereby the small theatre may be a financial as well as an artistic success.

The book contains standard bibliographic materials and many self-explanatory pictures and diagrams, some of which are in color. Both the typography and binding are superior.

Although most of the ideas presented in this volume are by no means new, the style, organization, and over-all clarity make it a book which deserves a place in our little theatres, schools, and colleges.

JOHN E. DIETRICH,
University of Wisconsin

RADIO NEWS WRITING. By William F. Brooks. New York: McGraw-Hill Company, 1948; pp. vii+200. $2.75.

RADIO NEWS WRITING AND EDITING. By Carl Warren. New York: Harper and Brothers, 1947; pp. xix+439. $4.00.

These two books, added to the scant few previously written on the subject of radio news writing, provide teachers and students with valuable new material. Each has a definite place on the bookshelf of every teacher, and either might well be used as a text for a course in radio news writing with the other serving as supplementary library reading.

Radio News Writing by William F. Brooks consists of 195 pages broken down into an introduction, twelve chapters, and an appendix. Brief though it is Brooks's book is comprehensive. It discusses many kinds of news writing, from the local five-minute newscast to the overseas on-the-scene pickup. This, perhaps, is both a strength and a weakness. Certainly local newsroom problems are too sketchily treated.

Brooks, however, is not so much concerned with the actual editing mechanics of a newsroom as with the techniques of writing listenable news copy. A chapter is devoted to each of eight different types of news: straight news, feature stories, women's news, sports writing, commentary, interviews, special events, and television news.

One great value of *Radio News Writing* lies in its many illustrations drawn from scripts that actually have been used on the air. Quantities of this material, taken mostly from network and wire services, appear in the text and appendix to point up the styling and the construction of a news story.

Brooks's book is chiefly descriptive and illustrative of the radio news writing process and does not go into detailed rules for writing. It stresses the need for understandable copy and suggests ways of attaining it. Especially to be commended for their clarity and their common-sense approach are the chapters on women's news and on interviewing.

Carl Warren's *Radio News Writing and Editing* is comprehensive within the limits the author sets for himself: 'The true aim of the book is to serve as a guide and manual to proficiency in one—and only one—activity. As set forth in the title, that is "Radio News Writing and Editing."'

The book consists of 407 pages of text material plus appendices including practice assignments, a radio news glossary, a five-minute sample newscast, and an index.

Part of Warren's technique in presenting his material is the creation of a mythical radio station; MIDT. He sets up a fictitious news staff and even includes a floor plan for the newsroom and equipment. This is an interesting but misleading device. The question arises whether his mythical MIDT is as 'typical' as it should be. The newsroom layout, for example, seems too elaborate for the majority of 250 and 5,000 watt stations. Moreover, Warren says: 'There are two kinds of slugs in the MIDT newsroom—*copy* slugs and *script* slugs.' Farther on he divides script slugs into 'period slugs' typed at the start of a paragraph and 'dash slugs' typed in the two-hyphen dash form and placed at the left side of the page. Still another slug he mentions is the figure '875' which, it appears, is purely an MIDT creation meaning 'end of a five-minute newscast' or the traditional newspaper '30.' All this detail—while it may work well at MIDT—seems too arbitrary to be presented to students as *the* method of operation.

In the main, however, Warren's text is a valuable guide for students whose acquaintance with news editing and writing is extremely small. Its only fault is that the author has tried to apply to the industry as a whole rules which operate well at MIDT. This criticism itself suggests that perhaps 'the industry as a whole' might profit by adopting some standard procedures just as detailed as Warren outlines for MIDT.

Radio News Writing and Editing does provide some meaty material in the chapters on

style, good taste, law of broadcasting, and audience analysis. The book is divided into thirty-two chapters with the idea that it could be used in a sixteen or thirty-two week course. The assignments in the back give the teacher excellent ideas for drilling his students.

EDWARD C. JONES,
Syracuse University

THE RADIO ANNOUNCER'S HANDBOOK. By Ben G. Henneke. New York: Rinehart and Company, 1948; pp. xi+308. $4.00.

The Radio Announcer's Handbook, by Ben G. Henneke, contains fifty pages of interesting and informative introductory material together with some 250 pages of carefully selected and well-organized exercises. These exercises were selected from typical professional continuity and were drawn from the author's personal experience as a professional radio announcer. They are valuable supplementary material for the teacher who is interested in training his students for employment in commercial radio.

The principal contribution of this handbook, however, may well grow out of the challenging position which its author has taken with regard to educational objectives in the teaching of radio broadcasting. For, since the relatively recent date when student demand encouraged the inclusion of radio courses in the speech curriculum, teachers of speech have adroitly dodged questions about the educational considerations involved. Now, the teacher, who is reading Mr. Henneke's handbook with the thought of using it as a text in a course in radio announcing or radio speaking, is forced to make some decision. He must decide whether the course is to be offered for the purpose of professional training or for the more cultural values which have been considered appropriate to the liberal arts college.

From the outset Mr. Henneke contends that the need for a course in radio announcing grows out of the fact that a large number of persons in the industry are 'without professional training and without a professional attitude.' Thus, he begins with an analysis of the requirements for professional announcers as developed by the Columbia Broadcasting System and the National Broadcasting System. He follows this with his own list of 'Announcers' Skills,' which he describes as having grown out of 'bull sessions' with professional announcers. The objective of his handbook, then, becomes one of aiding the student in his efforts to achieve competence in the use of these 'announcers' skills.' The exercises have been carefully selected and have a logical progression toward the achievement of this objective. Of course, it is true that the teacher who prefers to have the student prepare or select his own drill material will find the principal contribution of the handbook relatively valueless to him.

This is not a text for the beginning student. The author presupposes a rather extensive background in public speaking and some special skill in reading aloud. It is a text for the advanced student who wishes to work toward becoming a commercial announcer. More significant, however, is the lack of material which would be considered suitable by the teacher who believes that a course in radio announcing should have basically the same objectives as other speech courses. Such a teacher would find it necessary to supplement the material contained in the handbook to a point where its justification as a class text might well be questioned. These teachers might also question the inclusion of such a course as commercial announcing in the liberal arts curriculum.

In any event, the teacher must decide the objective toward which he wishes to aim for here is a book that is not based on traditional educational objectives but is rather a handbook for commercial announcers. It contains valuable supplementary material of a commercial nature, but it does not answer the need for a text in the field of radio announcing which attempts to view training in this art as a contribution toward the student's total cultural development. From this point of view the need for a text has been accentuated rather than minimized by Mr. Henneke's contribution.

PAUL B. RICKARD,
Wayne University

RADIO IN ELEMENTARY EDUCATION. By Roy De Verl Willey and Helen Ann Young. Boston: D. C. Heath and Company, 1948; pp. x+150. $3.50.

The rapid rise of radio broadcasting as a powerful medium of mass communication has been one of the outstanding events of our generation. As was true of printing and is still true of the film, educators have been slow to use the potential services that broadcasting can render. *Radio in Elementary Education* is, therefore, a welcome addition to the literature in the field. It should help to interest teachers in a modern tool which they can employ.

As a book written primarily for students who plan to teach in the elementary schools *Radio*

in Elementary Education is most valuable for its stress on the importance of utilization. The essential role of the classroom teacher is emphasized in repeated references to the need for well-planned preparation for a broadcast, active and interested teacher participation during the broadcast, and a stimulating and meaningful follow-up. The authors reiterate that the program itself is less important than what happens in the classroom and to the pupils as a result of the program.

The authors emphasize the increased value of radio programs related to the curriculum. But recognizing that the majority of educational programs are not tailor-made for most classrooms many of their suggestions for utilization are extremely general.

Much space is devoted to ways in which out-of-school programs may be utilized in the classroom. Considering the number of teachers who have little or no access to radio for in-school broadcasting these recommendations should be helpful. Social studies and science, especially, can capitalize on the programs children listen to, or may be guided to listen to, at home. The possibilities of radio for teaching better group understanding, critical thinking, and more discriminating listening are well pointed up. Utilization in the classroom of newscasts heard at home is well developed.

From the point of view of the classroom teacher who may use such a book as a guide to teaching by radio, the organization could be greatly improved. Much of the book is also aimed at program producers. Production techniques and suggestions for possible series—matters over which the average classroom teacher has little or no control—are intermingled with paragraphs on utilization and values of radio as a teaching tool. These different phases of radio in education might better have been presented in separate sections. Much wordiness and unnecessary repetition could thus have been avoided.

The book could just as well have been called *Radio in Education* because much of the information is also pertinent to secondary school radio education. There is a noticeable lack of program material for the primary grades. Many of the types of programs recommended for elementary listening are much too advanced for fifth and sixth graders, i.e., 'Macbeth' and 'Hamlet' in drama, and the poetry of Shelley, Wordsworth, Keats, and Auden.

Judging by the frequent references made to WBOE, the Cleveland School Station, most of the material is based on reports published several years ago and is, therefore, decidedly out of date. It is regrettable that the apparently thorough research made by the authors is reduced in value because it lacks currency.

This reviewer found the statements in the footnotes distracting, especially since in many cases there was no obvious reason why the comment could not have been included in the body of the text.

WILLAM B. LEVENSON,
Board of Education,
Cleveland, Ohio

FACTUAL COMMUNICATION. A Handbook of American English. By L. O. Guthrie. New York: The Macmillan Company, 1948; pp. x+448. $3.50.

USE OF LANGUAGE. By Henry F. Pommer and William M. Sale, Jr. New York: F. S. Crofts and Company, 1947; pp. v+258. $1.50.

In the Preface to *Factual Communication* Professor Guthrie states:

> This book stresses the directly practical uses of English in articles, talks, business letters, and reports. Secondary accent falls, however, on the way to find information. This distribution of emphasis should make the book especially good for students of science, business, and engineering. But personally I would use the same approach with any students to whom I taught English as a tool subject.

The book is divided as follows:

Part 1. Goals and Problems
1. The Writer, the Message, and the Reader
2. Characteristics of a Factual Message
3. Making a Factual Talk
4. Speaking and Writing Problems

Part 2. Theories and Procedures
5. The Essentials of Understanding
6. The Process of Writing and Editing
7. Sources of Printed Information

Part 3. Handbook
8. Sentence Design: Functional Grammar
9. Rules of Factual Communication

The strong points of the book are its clear, practical approach, its unusual arrangement, the ease with which it may be used by students, and the sample written reports and business letters. Its chief weakness, as a work purporting concern with factual communication, is the serious limitation of both space and material devoted to speech.

Factual Communication is not suitable as a *single* text for a communication course. With the addition of a satisfactory speech text it might well be used in a communication course for

male students. It would be excellent for practical English courses where the emphasis is primarily on composition, and speaking is relegated to a very minor position.

The purpose of *Use of Language*, say its authors:

> . . . is to set forth the requirements of a clear and accurate prose style by a discussion sufficiently mature to command the respect of student and instructor. . . .
>
> The first chapter offers a few insights into the nature of language by raising the question of its origin and of its relation to thought. The next two chapters seek to make clear the difference between grammar and rhetoric and to treat each separately.
>
> In these chapters technical vocabulary has been kept to a minimum. If a student knows something of the nature of five parts of speech, and recognizes that by one or more of the three processes we express nine important grammatical concepts, he will know enough about grammar to write with clarity and propriety. If he understands the kinds of meaning that words have and a few of the ways by which writing becomes unified, emphatic, and coherent, he will have learned how rhetoric can aid him. . . .
>
> The final chapter first presents the facts of punctuation . . . and concludes with brief instruction on spelling, compounding, footnotes, bibliography, and like matters.

There is an appendix on 'The Grading of Written Work.'

Those who are interested in the beginning study of language will find this common-sense view an enjoyable and worthwhile experience.

There is a brief reference to speech in the opening chapter and again in the opening pages of the last chapter. These are interesting reading but not particularly valuable for the teacher or student of speech.

CLYDE W. DOW,
Michigan State College

SPEAKING EFFECTIVELY. By Lee Norvelle and Raymond G. Smith. New York: Longmans, Green and Company, 1948; pp. xvii+238. $2.75.

In spite of the large number of current texts on public speaking there are not many which fully meet the needs of instructors and students. Varied emphasis in instruction and differences in the breadth of courses make different demands upon authors. A course, for example, of three hours a week for two terms will usually require a more detailed text than a two-hour, one-semester course. *Speaking Effectively*, which in length and treatment is midway between a handbook and the longest texts, may well fit the needs of many college beginning courses. In many ways it seems better suited to a brief course than the better handbooks which, by economizing in length, pare down too much essential theory and example.

The content and chronological development of the work may be discovered through the chapter headings: 'Central Idea,' 'Finding and Analyzing Material,' 'Audience Response and Analysis,' 'Outlines and Notes,' 'Language,' 'Body' ('Partition,' 'Support,' 'Interest'), 'Conclusion,' 'Attitude,' 'Vocal Action,' 'Bodily Action,' and 'Speeches for Special Occasions.' It deals with the fundamental rhetorical principles most teachers of public speaking would expect in a text and represents a fair balance between composition and delivery—and a more than ordinarily sensible and wisely abbreviated handling of the occasional speech. The statement of objectives in the Preface and the Introduction is sane. Interspersed among the explanatory chapters are others composed entirely of speeches, from Lincoln and Beecher to Lyman Bryson.

In examining a new book critically a simple basis of analysis might well be: Is the text designed to teach in a superior way theory and practice to students outside of the classroom, and to serve as a basis for understanding the procedures of the class hour? Does it advance a system of learning from simple to difficult? Is it organized to enable students to master one essential at a time and are all essentials covered? Is each part sufficiently explained and illustrated? Does it provide enough projects for speeches and exercises for delivery?

Speaking Effectively, so far as basic theory goes, does advance a system of progressive learning. The same progression, however, is not fully applied to composition or to the selection of subjects: argumentative and persuasive speeches seem a pretty heavy dose for a beginner.

It is difficult to answer the question on 'essentials' objectively, for some things which would be essential in a lengthy text must be sacrificed in adapting a book to a brief course, and what the reviewer may see as lack of completeness may be the intentional omission of the authors. Thus, in this work, while the larger rhetorical principles seem well covered, there is not the same adequacy of treatment of composition which is dealt with as a whole as if it were a single

method—not separate rhetorical forms, each with its own method and function. Exposition, including narrative-exposition, is basic in all communication; and if a student is not taught its methods in his public speaking course he may never learn it in college—certainly not in the average freshman English course. And persuasion rests less in appeals—well covered in this text—than in the employment of them in skillful composition, basically narrative and expository.

As to style the whole is commendably clear. However, it does seem that the illustrations which are woven into the discussion are more useful than the complete speeches which might have been better integrated with rhetorical methods.

The assignments and exercises in many texts are of doubtful value, and it may be that the authors of *Speaking Effectively* concluded that the greater number of instructors use a text primarily to fit into their own patterns of exercises and assignments. Some teachers, however, will miss such material. Also, it is highly probable that parts of the treatment of delivery, 'Vocal Action,' for example, would have been less abstract and more useful to students if supplemented by exercises.

The facts, that the prime emphasis of the book is on preparation and planning, that it deals with composition and delivery more comprehensively than most short treatments, and that its instructions should be clear to students, should adapt it to the public speaking courses of many colleges.

ARLEIGH B. WILLIAMSON,
New York University

USING WORDS EFFECTIVELY. By Charles Chandler Parkhurst, Assisted by Alice Blais. New York: Harper and Brothers, 1948; Series A, pp. x+156; Series B, pp. x+156. $1.50 per volume.

Each of these parallel volumes presents a series of eighty exercises covering ten areas of word usage: prefixes, suffixes, roots, synonyms, antonyms, spelling, pronunciation, words commonly confused, foreign adoptions, and vocabulary builders. Approximately one-half of the lessons are limited to one page; others cover two or three pages. One-fifth of the lessons deal directly with 'vocabulary builders.' Considerable space is also devoted to synonyms and antonyms.

In the 'Preface to the Student,' Professor Parkhurst states that his aim is: 'to provide . . . sufficient material to arouse . . . interest and to motivate . . . continued study of words and their usage. . . .' This general goal is related to etymology, to meaning, to originality, and to understanding. In addition to the building of a more effective 'active vocabulary' the ultimate objective is 'the establishment of a word-consciousness—a word curiosity—in your mind.'

The body of each volume begins with 'Preliminary Test' pages; ten intermediary tests are spaced appropriately throughout the lessons. Following the last assignment and test are three supplementary lists of words and a one-page bibliography of twenty-one items. The final section of eighteen pages titled 'Word Album' is a suggested plan and form for the student's own work. Perhaps this space can be justified as a visualization device although the subject matter could have been condensed to two or three pages.

On first reading, the lists of words, the tests, and the dictionary definitions and diacritical markings suggest an absolute pattern and rule not only for spelling but also for pronunciation and usage. However, alternate pronunciations are included, and the Preface expresses a more dynamic point of view, especially in the recommendation that words should be used 'idiomatically and meaningfully.'

College and university (or high school) students, who know how to study a foreign language, who read extensively, and who have learned to look and to listen to words *in context*, will find these books elementary. The student of phonetics will receive little help in the sections on pronunciation, and the student of general semantics may be surprised at the implication that *a* word has *a* meaning.

It should be said, however, that these books have marginal value as supplementary texts or references for the foreign student studying the English language, for the pre-medic enrolled in a one- or two-hour course in Greek and Latin derivatives, or for the person who has had no experience with a foreign tongue. No doubt their chief value lies in their direct approach to the student's immediate problems of word usage and of vocabulary building: an impoverished speaking vocabulary, low reading comprehension, and low scores on tests of correctness and effectiveness of expression. Word lists, tested word combinations, practice hints and drills should aid those who have not found their own methods of self-improvement. It appears that the authors have done a satisfactory job of relating practice exercises to their basic objectives.

ROY UMBLE,
Goshen College

HOW TO TALK EFFECTIVELY. By Lawrence W. Rogers. New York: Joseph F. Wagner, 1947; pp. 216. $2.50.

EXTEMPORE SPEAKING. A Handbook for the Student, the Coach, and the Judge. By Donald L. Holley. New York: The H. W. Wilson Company, 1947; pp. 115. $1.50.

ORAL COMMUNICATION. A Short Course in Speaking. By Donald C. Bryant and Karl R. Wallace. New York: D. Appleton-Century Company, 1948; pp. xi+320. $2.50.

The first of these books is written in the vein of the usual self-help manual, addressed to the general public rather than to a particular school group. It is 'for busy men and women who are ambitious to speak more convincingly and to the point in the wide range of everyday situations which confront them.'

There are in all twenty-two chapters touching on such widely assorted topics as 'Proper Enunciation,' 'An Attractive, Convincing Tone,' 'Building a Better Vocabulary,' and 'How to Serve as Chairman.' The author has obviously had much experience in the field of public speaking, and many of his suggestions will undoubtedly prove most useful.

The multiplicity of subjects results in some instances, however, in a decided sketchiness. For example, Chapter 14, 'How to Read Aloud, consists of only four pages, two of which are made up of selections for practice; and Chapter 16, 'Speeches on Special Occasions,' discusses four different types of speeches in five pages! Fortunately, these are the exceptions rather than the rule.

The best units are those on enunciation and on vocabulary. Here the author's experience and training are heavily—and wisely—drawn upon with the result that the general reader will profit from what he says.

The second volume, *Extempore Speaking, A Handbook for the Student, the Coach, and the Judge*, is directed generally at high schools and especially at those institutions which conduct or participate in contests in extempore speaking. The volume 'is a handbook, not a textbook'; it is 'a short-cut to the basic facts.'

It consists of five chapters: 'Introduction to Extempore Speaking,' 'The Speaker,' 'The Speech,' 'The Coach,' and 'The Judge.' Appendices include extracts from the rules and procedures of various high school associations, model speeches, and a brief bibliography.

The book is, for the most part, well written with a succinct style well suited to the design of the author. There can be little doubt that it will serve its purpose. For all readers Chapter 3 on 'The Speech' is to be recommended as an excellent, short but vital discussion.

The third volume is a shortened re-handling of the same authors' *Fundamentals of Public Speaking* and is about half the length of the original.

This is, by far, the most important of the three texts here considered. It is addressed to the college student who is beginning his study of speech.

The material is of uniformly high order throughout. Especially to be commended are the chapters on 'The First Speeches' and 'Organizing and Outlining.'

The bibliographies, assignments, exercises, and sample speeches all testify to the labor the authors have put into this book. No teacher of public speaking at the college level can afford to omit considering this volume for use in the beginning course.

THEODORE G. EHRSAM,
New York University

BRIEFLY NOTED

BETTER SPEECHES FOR ALL OCCASIONS. By C. W. Wright. New York: Crown Publishers, 1948; pp. 250. $2.75.

This is a companion volume to Wright's *How to Speak in Public* (Crown Publishers, 1943). It presents a compact compilation of various 'type' speeches and their formulae. The timid victim of a speech invitation will find sufficient (but uninspiring) material to see him through such situations as delivering and responding to toasts, introducing speakers, making announcements, installing officers, dedicating buildings, participating in sales conventions, and addressing public meetings. Such important speech situations as conferences and interviews are not mentioned. As it is, however, the author has attempted to cover too much ground in too little space.

HOW TO USE A BOOK. By E. Wayne Marjarum. New Brunswick, New Jersey: Rutgers University Press, 1947; pp. xvi+111. $1.00.

A practical manual designed to teach the undergraduate how to use books as sources for information and ideas. Marjarum describes the functions of each of the parts of a book and discusses in some detail the proper use of

the library. He also presents suggestions for increasing reading speed and for retaining what is read. An appendix contains a selected list of basic reference works and a glossary of more than one hundred abbreviations and complete terms frequently found in books.

The teacher of public speaking should find this manual helpful in showing his beginning students how to find and record speech materials.

THEATRE IN AUSTRALIA. By Allan Aldous. Melbourne and London: F. W. Cheshire Pty., Ltd. Distributed by P. D. and Ione Perkins, South Pasadena, California, 1947; pp. 58. $.75.

A concise account of theatre activity, past and present, in Australia.

The Australian public has not, Aldous says, been made sufficiently drama conscious. There are few successful native plays and few legitimate theatres. Young actors cannot acquire the experience needed to develop on a par with the actors of other countries. Poor financial returns have made it difficult to attract first-class English and American companies.

Despite these unfavorable conditions Aldous believes there is a future for the Australian theatre and says that it lies in the hands of the people. Can they be sufficiently aroused? His pamphlet, he hopes, will stimulate them to more activity.

THE THEATRE ANNUAL, 1946. Edited by Richard Ceough. New York: The Theatre Library Association, 1947; pp. 72. $1.50.

A collection of six widely diversified articles on theatre subjects by as many different authors.

Of particular interest are 'Dykwynkyn of Old Drury' by William Van Lennep, a description of the opening night of the famous old pantomime *Harlequin Hudibras* at Drury Lane Theatre, and 'Backstage, Biarritz' by Mordecai Gorelik, a report on the founding and accomplishments of the American University Theatre established at Biarritz in 1945.

AN INTRODUCTION TO DIVINE AND HUMAN READINGS. By Cassiodorus Senator. Translated with an Introduction and Notes by Leslie Webber Jones. New York: Columbia University Press, 1946. pp. xvii+233. $3.00.

Makes available to the English reading student the complete text of Cassiodorus' influential treatise.

The introduction is comprehensive and elaborately documented.

COMPULSORY FEDERAL ARBITRATION OF LABOR DISPUTES. Compiled by Julia E. Johnsen. The Reference Shelf, Vol. 19, No. 6. New York: The H. W. Wilson Company, 1947; pp. 316. $1.25.

ECONOMIC AID TO EUROPE: THE MARSHALL PLAN. Compiled by Robert E. Summers. The Reference Shelf, Vol. 20, No. 2. New York: The H. W. Wilson Company, 1948; pp. 271. $1.50.

THE IMMIGRATION PROBLEM. Compiled by Clarence A. Peters. The Reference Shelf, Vol. 19, No. 7. New York: The H. W. Wilson Company, 1948; pp. 254. $1.25.

IN THE PERIODICALS

GIRAUD CHESTER, *Editor*

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University of Minnesota

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GIFFORD S. BLYTON
University of Kentucky

PSYCHOLOGY AND PATHOLOGY OF SPEECH
JACK MATTHEWS
University of Pittsburgh

RHETORIC AND PUBLIC ADDRESS

BALDWIN, ALICE M., Sowers of Sedition, *The William and Mary Quarterly*, 5 (January, 1948).52-76.

During the Revolutionary days the New Light Presbyterian Clergy of Virginia and North Carolina were regarded by Tories and by British alike as dangerous and influential leaders responsible for the spread of opposition to the Crown. Miss Baldwin explores the meaning of the charges made against these ministers 'to discover so far as possible what they believed and taught, what was the extent of their influence in the South, and to show that their Revolutionary impulse was founded on the Seventeenth Century doctrines of the Covenant and on their belief in a divine law and constitution which no human law or human ruler could rightfully violate.'

BOLSOVER, G. H., Soviet Ideology and Propaganda, *International Affairs*, 24 (April, 1948). 170-180.

This article offers to students of persuasion an analysis of Soviet ideology and suggests the manner in which Soviet policy has necessitated an unremitting propaganda campaign both for domestic and for foreign purposes.

BUEHLER, E. C., William Jennings Bryan—An Eye-Witness Report, *The Gavel*, 30 (March, 1948).43-44.

In a request article the national president of Delta Sigma Rho relates some of his personal experiences with the boy orator of the Platte.

DOW, CLYDE W., A Speech Teacher Views College Communication Courses, *College English* 9 (March, 1948).332-336.

Dow adds his views to the growing body of literature on the communications courses by presenting some of the desirable development in, and some warnings for, these courses.

HARDING, WALTER, A Check List of Thoreau's Lectures, *Bulletin of the New York Public Library*, 52 (February, 1948).78-87.

The author has culled from Thoreau's journals, his letters, the writings of his contemporaries, his biographers, the newspapers of the day, and from manuscript records of the various lyceums at which Thoreau lectured a very complete check list of his lectures. The value of the check list is increased by its inclusion of the date, place, subject, location of the printed form (if any) and the reactions of audience and of reviewer to each lecture.

HEYWOOD, JOHN D., Evidence, *Wisconsin Law Review*, (January, 1948).51-58.

An attorney examines in legal terminology the types of evidence used successfully in selected court cases.

HOLLIS, CHRISTOPHER, The Crisis of Parliamentary Government, *The Cambridge Journal*, 1 (December, 1947).172-177.

This article carries significant implications for all those who are interested in the role of speech in a parliamentary system. The author, a member of Parliament, contends that 'it is not only the Socialist Government, it is the whole Parliamentary system which is on trial.'

KNIGHT, EDGAR W., North Carolina's 'Dartmouth College Case,' *The Journal of Higher Education*, 19 (March, 1948).116-122.

Although the chief interest of this article is its focus on the early arguments for the state support of higher education there is, necessarily, a review of some of Webster's arguments in the famous 'Dartmouth College Case.'

MACKENDRICK, PAUL, Cicero's Ideal Orator—Truth and Propaganda, *The Classical Journal*, 43 (March, 1948).339-347.

In answer to the question of what can the Classics offer to 'the most hard-headed, efficient, and pragmatic group of young men and women ever to sit in a lecture hall,' a teacher of Greek and Latin Classics suggests that Cicero's work *On the Orator* 'contains an ideal of the general and special education of the expert which is full of meaning for our time,' and that 'the analysis of the devices and attitudes of ancient propagandists can hardly fail to be fruitful in an age when democracy is suffering attacks both from the right and from the left upon its freedom.'

MILLER, PERRY, Jonathan Edward's Sociology of the Great Awakening, *The New England Quarterly*, 21 (March, 1948).50-77.

Students, studying the sermons of Jonathan Edwards essentially from the point of view of invention, will be interested in the attempt of the author to distill from Edward's sermons the social theory of this man who appeared to have neither sense nor understanding of his social environment.

MONTGOMERY, KIRT E., Thomas Brackett Reed—Exemplification of Effective Debating, *The Gavel*, 30 (March, 1948).45-46.

The author discusses the nature of the debating of this man who, though less well known than his contemporaries—Blaine, McKinley, Beveridge, Lodge, and Roosevelt—was an effective debater and as Speaker 'Czar' Reed of the House of Representatives achieved great prominence.

NEWBROUGH, GEORGE F., Reason and Understanding in the Works of Theodore Parker, *The South Atlantic Quarterly*, 47 (January, 1948).64-75.

The author probes into the basic philosophy of this leading spokesman of the transcendentalist school of thought. Specific analysis is made of Parker's concept of understanding and reason, and of their relationship.

OLSON, DONALD O., An Evaluation of Debate, *The Gavel*, 30 (January, 1948).31-34.

'This evaluation of debate is a reflection of the attitude toward debate held today by former intercollegiate debaters of the University of Nebraska, 1895-1945.' The author analyzes the results of a questionnaire returned by one hundred and sixty-three former debaters.

PENDERGRAFT, DARYL, Thomas Corwin and the Conservative Republican Reaction, 1858-1861, *The Ohio State Archaeological and Historical Quarterly*, 57 (January, 1948).1-23.

This article adds significant information to the growing interest in Ohio's great stump-speaker. The author discusses how the leaders of the Young Republican Party wooed Tom Corwin—that 'Henry Clay Whig'—out of political retirement into the campaign of 1858 in an attempt to remove the taint of radicalism from the new party and thus to soothe the fears of the northern conservatives and to assure the 1860 election.

SCHERER, PAUL E., Preaching—As Word and Sign, *Union Seminary Quarterly Review*, 3 (January, 1948).3-12.

In an inaugural address upon his installation as Brown Professor of Homiletics at Union Theological Seminary a famous preacher provocatively suggests what the content and the form of a sermon should be.

SEGER, GERHART A., The Modern Lyceum, *The Antioch Review*, 8 (Spring, 1948).99-106.

A one-time member of the Reichstag and a refugee from a Nazi prison camp, this widely-travelled lecturer discusses our contemporary lecture agencies and compares European and American audiences.

SPEIER, HANS, The Future of Psychological Warfare, *Public Opinion Quarterly*, 12 (Spring, 1948).5-18.

'Our propaganda effort during the last war was characterized by improvisation, but in the event of another war it is doubtful whether time for renewed improvisation will be available. An analysis of the various types of war-time propaganda indicates that exhaustive study and preparation are necessary if this arm is to be kept in readiness.'

WHITE, DAVID M., Shakespeare and Psychological Warfare, *Public Opinion Quarterly*, 12 (Spring, 1948).68-72.

A former member of General MacArthur's Psychological Warfare Branch chides those who think modern psychological warfare techniques are without precedent by pointing out Shakespeare's understanding of them. Thus Shakespeare's name is added to that list which includes Plato, Machiavelli, and Montesquieu.

RADIO

BRADY, ROBERT A., Monopoly and the First Freedom, *Hollywood Quarterly*, 2 (April, 1947).225-41.

Brady analyzes monopoly control in the radio, press, and movies and questions the adequacy of the thesis of Ernst's *First Freedom*.

COASE, R. H., The Origin of the Monopoly of Broadcasting in Great Britain, *Economica*, 14 (August, 1947).189-210.

'It is broadly true to say that the establishment of the broadcasting service in Great Britain as a monopoly was the result of Post Office policy.' This is a thoroughly documented account of the beginnings of British broadcasting policy.

FISKE, MARJORIE, and PAUL F. LAZARSFELD, The Columbia Office of Radio Research, *Hollywood Quarterly*, 1 (October, 1945).51-9.

After discussing 'the nature of the problems met in the field of radio research and some of the techniques developed to meet them,' the authors assert the need to systematize knowledge and experience in this field and to formulate procedures and problems.

Government Control of the Content of Radio Programs, *Columbia Law Review*, 47 (September, 1947).1041-52.

'Radio broadcasters have not met their responsibility in the field of program service.' The scope of radio regulation by the Federal Communications Commission, current criticisms of the radio industry, and proposals for regulatory changes are discussed.

GREENE, KEN, and WILLIAM S. ROBINSON, Relation Between the Percentage of 'Most' Listeners to a Radio Station and the Percentage of the Total Listening Time Obtained by It, *Journal of Psychology*, 23 (April, 1947).255-81.

The relationship is linear.

HEFFRON, EDWARD J., Should Radio Be as Free as the Press? *Commonweal*, 47 (February 20, 1948).466-9.

'If a poll were taken on the above question, I believe the overwhelming majority of Americans would say "Yes." And it is my further belief that they would be demonstrably and mischievously wrong.'

KALTENBORN, ROLF, Can Anything Be Done for American Radio? *Saturday Review of Literature*, 31 (January 31, 1948).6-7ff.

Kaltenborn argues the case for subscription radio.

KNEPPER, MAX, Why Broadcasting Has Failed, *Forum*, 109 (January and February, 1948).7-10; 79-82.

In two articles the author discusses the programming shortcomings of radio and extreme commercial abuses. He calls for stricter FCC insistence on program performance in the public interest.

LANDRY, ROBERT J., The Improbability of Radio Criticism, *Hollywood Quarterly*, 2 (October, 1946).66-70.

Landry surveys the current state of radio criticisms, stresses the need for more publication of serious criticism, and discusses the qualifications and problems of the radio critic.

LEVENSON, WILLIAM B., Educational Broadcasting: The Cleveland Plan, *Hollywood Quarterly*, 1 (April, 1946).303-11.

'Although it is one of the three important mass communication media of our day, radio as an agency of instruction has been woefully neglected in this country.' Levenson considers home listening and the use of radio in schools, with especial reference to the operation of the Cleveland school FM station.

LEWIS, JACK WEIR, Educational Radio Rides the Range, *Hollywood Quarterly*, 1 (April, 1946).312-6.

The associate director of the Rocky Mountain Radio Council discusses its organization and operation and some of its more successful programs.

MACONACHIE, R. R., The Gentleman Said . . ., *Quarterly Review*, 285 (July, 1947).384-98.

The writer inquires 'whether the B.B.C.'s

relation with Parliament and the Government of the day are on the right lines, whether its internal organization is the best that can be devised for the production of broadcast programmes, whether the principles it follows in planning and broadcasting these programmes are valid, and whether its attitude towards the public is what it should be.'

MATTHEWS, WILLIAM, Radio Plays as Literature, *Hollywood Quarterly*, 1 (October, 1945).40-50.

A serious critique of the radio plays of Corwin, Oboler, Macleish, Brecht, and Benet.

RADIO PROGRAM CONTROLS: a Network of Inadequacy, *Yale Law Journal*, 57 (December, 1947).275-96.

'It is hardly debatable that government regulation of the media of communication should be kept at a minimum. But intervention in radio is mandatory. Accordingly, it seems far more advisable to attempt, through regulation, to secure the widest circulation of contending ideas, fine entertainment, and maximum service in public, rather than private, interest, than to urge minimized intervention in the name of the very freedom reduced regulation would subvert.' This article is a studiously documented legal survey of how radio programming and content are controlled.

ROTHNEY, JOHN W. M., and MARTIN H. HANSEN, Evaluation of Radio Instruction in Inter-Cultural Relations, *Journal of Experimental Education*, 16 (December, 1947).101-21.

This reports a preliminary exploratory study utilizing questionnaires to evaluate 'Adventures in Our Town,' a Wisconsin School of the Air broadcast series designed to improve inter-cultural relations. 'There is evidence that attitudes toward others are influenced in a favorable direction.'

SERRANO, RAUL GUTIERREZ, The Radio in Cuba, *International Journal of Opinion and Attitude Research*, 1 (June, 1947).62-70.

The results of a public opinion survey of listening habits in Havana showed the importance of Cuban men as radio listeners, general preferences for radio over the newspaper as a medium of communication, and the primary importance of program quality in winning listeners to a particular station.

SHAW, ROBERT, Forms of Censorship, *Hollywood Quarterly*, 1 (January, 1946).199-210.

The writer discusses: the use of political power to invalidate existing radio laws, station programming that eliminates unorthodox opinions or tastes, pressures on the selection and interpretation of news, and the influence of commercial program pressures.

SIEPMANN, CHARLES A., The Shortage of News Analysis, *The Nation*, 166 (January 24, 1948).96-7.

'No one who surveys the list of regular news analysis on the four networks today can question that the radio industry's conception of its duty is low to the point of irresponsibility.'

SMITH, WALTER C., Broadcasting in Peace and War, *Contemporary Review*, 173 (January, 1948).47-50.

A general account of the effectiveness of the wartime Overseas Service of B.B.C. and its present operations.

Use of Radio in Reporting to the Public, *Public Management*, 29 (May, 1947).136-8.

An inquiry sent to the officials of eleven cities which use radio in municipal public relations secured information 'on the type of programs offered, how the participants are selected, whether prepared scripts are used, how long and how often the programs run, whether the city pays for radio time, and who assembles the material used on the air.'

ZEISEL, HANS, Coordinating the Measurements of Radio Listening, *American Statistical Association Journal*, 42 (December, 1947).512-22.

'It seems about time that we stop matching seemingly independent radio measurements against each other, measurements which turn out to be organically related, if the basic listening distributions are studied.' The author reports on a study correlating BMB data on the number of families listening with data on the amount of time each family devoted to radio listening.

DRAMA AND INTERPRETATION

BARTON, LUCY, Let's Rent This Time, *Players*, 24 (February, 1948).108-9.

Miss Barton offers practical suggestions for the school which desires to rent costumes for plays. From her own experience she explains the most effective procedure.

BROWN, IVOR, Pantomime and Farce, *Britain Today*, (January, 1948) 27-30.

The British Theatre presents its annual winter season of pantomime and its perennial farce to the public with unending success. Brown describes these traditional productions in England today.

BURGER, ISABEL B., Creative Dramatics, *Players*, 24 (January, 1948).88-90.

Miss Burger presents an illustrated discussion of the use of creative dramatics with children. When used appropriately and 'intelligently by a skilled director equipped to work in Creative Drama,' it has proved to be a most valuable medium for training and expression.

CARTON, HUGH, Must the Actor Be Creative? *Irish Monthly*, (January, 1948) 40-45.

Carton questions the 'claim that the actor is necessarily a creative artist.' To foist the assertion that the actor is necessarily a 'creative artist' on those who do not understand the meaning of 'creative art' is held to be 'wrong and harmful' by the author.

CORSON, RICHARD, Impressionism, *Dramatics*, 19 (February, 1948).5-7.

This is the fourth of a series of articles on styles in scene design. Corson explains, with illustrations, how useful impressionism and its variations can be in staging many classical plays and plays involving numerous scene changes.

CORSON, RICHARD, Expressionism, *Dramatics*, 19 (March, 1948).4.

'Expressionism almost invariably involves distortion of basically realistic forms, for the distorted mind exaggerates familiar things.' This is the fifth article in the series and includes examples and practical suggestions.

CORSON, RICHARD, Theatricalism, *Dramatics*, 19 (April, 1948).5-6.

Theatricalism is favored especially for humorous plays and musicales, but it may be used for serious plays. It is 'a style of representational scenery which does not attempt to give any true illusion of reality.'

CORSON, RICHARD, Constructivism, *Dramatics*, 19 (May, 1948).5-6.

This last article in the series admits that constructivism is the least usable because its appropriateness is limited to leftist plays and to the occasional play for which it can be used as a stunt. In summary Corson restates the highlights of the entire series.

HAMILTON, JACK, AND ELLEN TERRY, Genius Off Stage and On, *Players*, 24 (February, 1948).100-103.

The one hundred and first anniversary of the birth of Ellen Terry became the occasion of a memorial service to one of England's greatest and most beloved actresses.

LEMBKE, RUSSELL W., Descriptive Analysis in Dramatic Art, *Journal of Aesthetics and Art Criticism*, 6 (March, 1948).253-59.

Lembke objects to the use of so-called 'standards' upon which critics seek to analyze drama, 'as though such absolute criteria really existed.' Lembke sets up 'a homogeneous system of descriptive analysis which should have at least academic interest' and illustrates its use.

LEONE, LEONARD, Theatre for Tomorrow, *Players*, 24 (March, 1948).127-29.

Leone describes the four-part theatre program at Wayne University. The plan at Wayne gives the student four years of practical theatre experience together with regular classroom work and special advanced work for theatre majors.

MCCARTHY, FRANCIS B., From the Vulgate to Lyric Grandeur, *Saturday Review of Literature*, 31 (March 27, 1948).23.

McCarthy considers the translation of 'Three Tragedies of Frederico Garcia Lorca' by Messrs. O'Connell and Graham-Lujan. These are masterpieces of Spanish drama, bringing 'poetry and song to the serious theatre and aimed at a poetic rather than documentary fidelity to nature.'

SIMONSON, LEE, From a Wagnerian Rockpile, *Theatre Arts*, 32 (January, 1948).39-42.

'Indeed Wagner's effects both scenic and meteorological are melodramatic and operatic in the invidious sense both these words have acquired. The designer's constant problem is to invest such moments of hackneyed stage effect with the

poetic aura of the score.' Simonson discusses the difficulties encountered when he accepted the 'challenge' of designing the twelve settings for 'The Ring of the Nibelungs' which were used in New York for the first time during the past season.

STEINER, PAULINE, and HORST FRENZ, Anderson and Stalling's 'What Price Glory?' and Carl Zuckmayer's 'Rivalen,' *German Quarterly*, 20 (November, 1947).239-251.

This is a detailed, comparative analysis of 'What Price Glory?' and its German adaptation 'Rivalen.' The authors discuss and illustrate the various changes and alterations which Carl Zuckmayer made in his adaptation for the German stage.

STONE, GEORGE WINCHESTER, JR., Garrick's Production of 'King Lear': A Study in the Temper of the Eighteenth-Century Mind, *Studies in Philology*, 45 (January, 1948).89-103.

Stone examines 'Garrick's entire connection with the versions of Shakespeare and Tate,' and succeeds in demonstrating 'the dilemma of an eighteenth century mind caught between an ideal liking for Shakespeare and a canny understanding of box-office appeal. . . . Garrick worked out the dilemma that he faced by careful editing, by masterful performing, and by attuning his play to the temper of the times.'

TAYLOR, HARRY, The Dilemma of Tennessee Williams, *Masses and Mainstream*, 1 (April, 1948).51-55.

'Great drama cannot emerge out of flight and hysteria but arises from genuine conflict. . . . Williams will write greatly only if he can re-examine reality and emotionally recognize what his intellect may already have grasped: that the forces of good in this world are adult and possess both the will and the power to change our environment.'

LANGUAGE AND PHONETICS

BLOCH, BERNARD, A Set of Postulates for Phonemic Analysis, *Language*, 24 (January-March, 1948).3-46.

The postulates cover dialect, articulation, segmentation, classification, position, duration, distribution, distinctiveness, congruence, features, phonemes, and order. These postulates are accompanied by corollaries and indicate a methodology of analysis without recourse to semantic and psychological criteria.

CLARK, EMERY, John Wilkins' Universal Language, *Isis*, 38 (February, 1948).174-185.

Clark examines one of the earliest systems of international language (1668), pointing out the major tenets included in its techniques. Although now largely forgotten Wilkins' influence on alphabet and phonetics lingered for many years.

EOFF, SHERMAN, and WILLIAM E. BULL, A Semantic Approach to the Teaching of Foreign Languages, *Modern Language Journal*, 32 (January, 1948).3-13.

The author suggests using word lists that show high frequency in the spoken language. From these lists only one translation to American equivalents should be offered in order to speed foreign language learning.

HEPNER, F., Communications Have Made History, *The Contemporary Review*, 988 (April, 1948).226-233.

A concise discussion of the development of society from family to tribe, to the modern nation, shows the dependence of society on the means of communication. Hepner emphasizes the importance of a phonetic alphabet as a communicative device.

KENYON, JOHN S., Levels of Speech and Colloquial English, *The English Journal*, 37 (January, 1948).25-31.

The writer distinguishes between 'cultural levels of English' and 'functional varieties of Standard English.' It is impossible to draw a strict dividing line between the colloquial and the literary or formal diction. The pronunciation differences are very slight.

PATTERSON, D. G., and J. J. JENKINS, Communication Between Management and Workers, *Journal of Applied Psychology*, 32 (February, 1948).71-79.

The literature of industrial relations and of personnel work has failed to emphasize the importance of communication in language that the 'average man' can understand. More attention should be devoted to the 'how-to-do-it' aspect of communications.

SANSOM, CLIVE, Speech Barriers, *Fortnightly*, 168 (December, 1947).450-4.

Writing for a British audience Sansom argues that 'speech should be taught in our schools and some standard of pronunciation arrived at. . . . Nothing divides class from class so effectively as differences of pronunciation.'

VICARY, JAMES M., Word Association and Opinion Research: Advertising—an Illustrative Example, *Public Opinion Quarterly*, 12(Spring, 1948).81-98.

This articles illustrates how word association may be used as a technique to study attitudes and shading of attitudes. Three types of measurement are offered researchers: (a) content of a symbol, (b) stability of a symbol by means of a reproduction rate, and (c) emotional disturbance exhibited in outright blockage on slow response.

WHITING, B. J., Apperson's English Proverbs and Proverbial Phrases: Some Additions and Corrections, *Journal of American Folklore*, 61 (January-March, 1948).44-48.

A brief list of addenda to Apperson's work of 1929.

SPEECH SCIENCE

ANGEVINE, O. L., Impedance Matching, *Audio Engineering*, 31 (December, 1947).20ff.

Impedance matching may signify 'matching (a) for maximum power, (b) for lowest distortion, (c) for a desired division of power between loudspeakers, and (d) for the proper termination of a transmission line to prevent echoes or reflections.' Angevine distinguishes between these various meanings and gives examples of each.

ANGEVINE, O. L., and R. S. ANDERSON, Facts about Loudspeakers, *Audio Engineering*, 32 (February, 1948).24ff.

'Speakers are less well understood than are electronic devices, such as amplifiers, because they require a familiarity with acoustics and mechanics as well as electricity. The use of speakers also involves the psychology of hearing and architectural acoustics, which are not part of the speaker.' This article is the first in a series on these concepts by Stromberg-Carlson engineers.

BEKESKY, GEORG, The Recruitment Phenomenon and Difference Limen in Hearing and Vibration Sense, *Laryngoscope*, 57 (December, 1947). 765-777.

Békésy describes experiments in which 'the difference limen was used to show that recruitment appears not only in hearing but also in the vibration sense in general.' He suggests that the same phenomena are encountered in nerve deafness as are found in vibration sense and 'that it could be shown that the measurement of the difference limen reveals a commencing nerve deafness much earlier than does the hearing threshold itself.'

BROYLES, EDWIN N., The History of the Development of Laryngology, *Transactions of the American Academy of Opthalmology and Otolaryngology*, 52 (January-February, 1948). 247-253.

Stating that the 'great development of laryngology began following the perfection of inspection of the larynx by Garcia in 1854,' Dr. Broyles traces this development through Turck, Czermack, and French, to 'the development of the direct examination of the larynx by Kirkstein and suspensious laryngoscopy by Killian.' The author emphasizes the influence of the distally lighted laryngoscope and bronchoscope of Chevalier Jackson on the development of this specialty in America.

CARREA, RAUL M. E., and FRED A. METTLER, Physiologic Consequences Following Extensive Removals of the Cerebellar Cortex and Deep Cerebellar Nuclei and Effect of Secondary Cerebral Ablations in the Primate, *The Journal of Comparative Neurology*, 87 (December, 1947).170-288.

This comprehensive study reports data on a total of thirty-three animals in which forty-six operations had been performed and in which animals were studied for periods ranging from six to 318 days.

CONANT, JAMES B., The Role of Science in Our Unique Society, *Science*, 107 (January 23, 1948).77-83.

Conant believes that science 'advances not only by the accumulation of new facts (a process which may even conceivably retard scientific progress) but by the continuous development of new and fruitful concepts.' He asks: 'Is there danger that in the present fusion of pure and applied science the tradition of the investigator interested only in the conceptual scheme will be so weakened as to disappear?' Conant stresses the ultimate consequences of an affirmative answer.

EGAN, JAMES P., The Effect of Noise in One Ear upon the Loudness of Speech in the Other Ear, *Journal of the Acoustical Society of America*, 20 (January, 1948).58-62.

'Although a sufficiently intense noise in one ear will mask speech heard in the contralateral ear a weaker noise has the opposite effect: it enhances the loudness of speech heard in the other ear.'

FOWLER, EDMUND PRINCE, Nonvibratory Tinnitus: Factors Underlying Subaudible and Audible Irritations, *Archives of Otolaryngology*, 47 (January, 1948).29-36.

'In all sense organs there are subthreshold (not sensed) as well as overthreshold (sensed) irritations. There are subaudible and audible actual environmental stimulations, and subaudible and audible biologic stimulations.' Several factual and theoretic approaches to the study of tinnitus are described.

HAWKINS, J. N. A., Notes on Wide-Range Reproduction, *Audio Engineering*, 3 (December, 1947).19ff.

Hawkins suggests a practical, working definition of high fidelity reproduction in terms that can be measured and achieved by commercially available techniques and equipment.

LICKLIDER, J. C. R., and IRWIN POLLACK, Effects of Differentiation, Integration, and Infinite Peak Clipping upon Intelligibility of Speech, *Journal of the Acoustical Society of America*, 20 (January, 1948).42-51.

The authors report that in the absence of frequency distortion, infinitely clipped speech is of poor quality but of moderate intelligibility; that a differentiator or an integrator preceding the clipper determines the degree to which intelligibility is impaired by the clipping; that a differentiator or an integrator following the clipper affects quality but not intelligibility of transmitted speech.

POLLACK, IRWIN, Monaural and Binaural Threshold Sensitivity for Tones and White Noise, *Journal of the Acoustical Society of America*, 20 (January, 1948).52-57.

'The results of the present study fail to confirm the hypothesis that the auditory threshold is constant and equal to the sum of the effective acoustic powers at the two ears.'

ROTHENBERG, MORTIMER A., DAVID B. SPRINSON and DAVID NACHMANSON, Site of Action of Acetylcholine, *Journal of Neurophysiology*, 11 (March, 1948).111-116.

The authors conclude that their experiments 'demonstrate conclusively why the pharmacological effect of acetycholine is limited to the synapse in contrast to the well established physiological role of the ester in the surface membrane during conduction of nerve and muscle fibres.'

WALZL, EDWARD M., Representation of the Cochlea in the Cerebral Cortex, *Laryngoscope*, 57 (December, 1947).778-787.

Walzl concludes 'there is a spatial frequency localization in the cochlea and that the pattern set up in the cochlea by a sound is projected to dual auditory areas in each hemisphere. The dual areas are arranged in inverted order with respect to the parts of the cochlea, i.e., the auditory nerve fiber in the basal turn projects to the anterior part of area one and posterior part of area two.'

WARD, ARTHUR A., The Cingular Gyrus: Area 24, *Journal of Neurophysiology*, 11 (January, 1948).11-23.

The author reports on experimental investigations of Brodman's area 24 in six monkeys. He concludes that electrical 'stimulation of area 24 causes respiratory, cardio-vascular, and pupillary responses as well as piloerection. It also causes profound suppression of all motor activity, abolition of the deep reflexes, and suppression of the electrical activity of the cerebral cortex.'

WHITE, S. YOUNG, Elements of Ultrasonics, *Audio Engineering*, 32 (February, 1948).28ff.

'A discussion of first principles and methods of making simple ultrasonic generators.'

THE TEACHING OF SPEECH

ADAMS, FRANCES MCSTAY, Workshop for Discussion Leaders, *Agenda*, 2 (February-March, 1948).25-6.

Details of how a discussion workshop was conducted for The League of Women Voters in Washington, D. C.

BLACK, JOHN W., The Implications for General Speech Education of Wartime Research on Voice and Articulation, *The Bulletin of the*

National Association of Secondary School Principals, 32 (January, 1948).108-17.

This article explains some of the research on voice and articulation carried on during the recent war.

EWBANK, H. L., and J. J. AUER, Decision Making: Discussion and Debate, *The Bulletin of the National Association of Secondary School Principals*, 32 (January, 1948).34-49.

The authors maintain that discussion and debate are essential tools of democracy and the best available methods for dealing with non-laboratory problems. Instruction in the proper use of these tools should include training in making and accepting decisions as well as in discovering and presenting evidence.

FESSENDEN, SETH A., Speech for the Classroom Teacher, *The Bulletin of the National Association of Secondary School Principals*, 32 (January, 1948).202-7.

In consideration of the responsibilities of the classroom teacher the author believes it is necessary to give speech training to all prospective teachers so they may progress within their profession. Three major fields of necessary competency are stressed: (1) general speech proficiency, (2) effective communication of ideas, and (3) good training approaches.

FINDLEY, WARREN G., A Statistical Index of Participation in Discussion, *The Journal of Educational Psychology*, 39 (January, 1948). 47-51.

Findley attempts to index participation in discussion through mathematical computations.

GERBER, JOHN C., Testing and Evaluation in the Skills of Communication, *College English*, 9 (April, 1948).375-84.

As a means of evaluating communication skills the author suggests special conditions necessary to test communication skills, presents a representative testing program, and discusses some of its immediate and long-run uses.

GORDON, DOROTHY, Wanted: Youth Forums, *Parents Magazine*, 23 (February, 1948).38-9.

The author tells how public discussion of national and international problems will prepare young people for responsible citizenship. Suggestions are given for starting a youth forum in a community.

HEDDE, WILHELMINA G., Opportunities for Speech Education Outside the Speech Classroom, *The Bulletin of the National Association of Secondary School Principals*, 32 (January, 1948).165-8.

The writer speaks of the opportunities in drama, in broadcasts, in the home, and in business that the non-classroom student of speech may utilize.

KNOWER, FRANKLIN H., Speech Education for All American Youth, *The Bulletin of the National Association of Secondary School Principals*, 32 (January, 1948).11-17.

There is a place in general education of all American youth for the study of speech. Knower stresses general speech education.

MCMASTER, HELEN N., Is Discussing Great Books the Answer? *Library Journal*, 73 (April, 1948). 617-21, 640.

A critical analysis of the practice by Hutchins and Adler of discussing great books.

MCMILLAN, MARTHA, Panel Discussions in the Upper Grades, *The Grade Teacher*, 65 (January, 1948).57.

The writer discusses the essentials, preparation and technique of panel discussion.

MANNING, GEORGE A., The American Is a Born Advocate, *Michigan Education Journal*, 5 (January, 1948).298.

The writer makes some observations growing out of experience on 'a national committee dealing with contests, festivals, and tournaments.'

MERCER, JESSIE, Listening in the Speech Class, *The Bulletin of The National Association of Secondary School Principals*, 32 (January, 1948).102-7.

Listening should be stressed as a phase of speech. Suggestions to the speech teacher for a unit of instruction on listening are included.

MOORE, JEAN K., Speech Content of Selected Groups of Orphanage and Non-Orphanage Preschool Children, *The Journal of Experimental Education*, 16 (December, 1947).122-33.

A detailed, statistical, explanatory report of an investigation of the speech content of fifty-one orphanage and non-orphanage children. Vocabulary tests and records of spontaneous speech were used to measure speech content.

Children living in their own homes were found to be superior to children living in orphanages.

MORRIS, DELYTE W., and STANLEY AINSWORTH, Audio-Visual Aids in Speech Instruction, *The Bulletin of the National Association of Secondary School Principals*, 32 (January, 1948).118-26.

A discussion of auditory and visual aids to be used as informational tools and as a means for directly improving the speech of students.

PAINTER, MARGARET, Improving Methods of Teaching Speech, *The English Journal*, 37 (March, 1948).133-38.

A plea for a re-examination of the methods used in teaching speech, especially on the secondary level.

ROBINSON, KARL F., Getting Teachers Who Will Teach Speech, *The Bulletin of the National Association of Secondary School Principals*, 32 (January, 1948).212-18.

Robinson explains the types of positions and the areas of speech instruction and states the qualification needed by a teacher of speech.

TREANOR, JOHN H., Teach the Title, Too, *The Journal of Education*, 131 (March, 1948).94-5.

An appeal to teach titles as an effective and necessary part of good storytelling. The title can contribute to clear thinking, to enthusiasm for oral composition, and to knowledge thoroughly understood and intelligently used.

VON HESSE, ELISABETH FERGUSON, How to Use Your Voice in Platform Speaking, *Agenda*, 2 (February-March, 1948).35-6.

Some hints on platform speaking for club leaders.

YOUNGBLOOD, DOROTHY, Informal and Business Speech, *The Bulletin of the National Association of Secondary School Principals*, 32 (January, 1948).98-101.

The emphasis of our high school speech departments should be on everyday speech situations. A one-semester speech course is outlined.

PSYCHOLOGY AND PATHOLGY OF SPEECH

BARLEBEN, KARL A., A Brief Survey of Currently Available Audio Equipment, *Audio-Visual Guide*, 14 (March, 1948).7-12.

Inexpensive disc recorders are described.

EUSTIS, RICHARD S., The Primary Etiology of the Specific Language Disabilities, *Journal of Pediatrics*, 31 (1947).448-55.

In a family tree covering four generations 48 per cent of those over six years of age showed at least one of the following: left handedness and ambidexterity, bodily clumsiness, and speech and reading disorders. These conditions run together frequently enough to constitute a syndrome characterized by a slow rate of neuromuscular maturation and probably imply a slow rate of myelination of nerve tracts. 'It is suggested that this inherited tendency to delayed neuromuscular maturation is the single factor from which all the various aspects of the syndrome may develop.'

HAHN, ELISE, The Speech of First Grade Children in Audience Situations, *Elementary English*, 25 (January, 1948).39-46.

Spontaneous speech and speech before an audience show differences in average sentence length, speed, and sentence structure. A high percentage of children with speech defects was found.

JENSEN, MILTON B., A Case of Extreme Language Disability Concealed by Stuttering, *Journal of Clinical Psychology*, 4 (January, 1948).93-96.

The percentage of stutterers, who begin stuttering volitionally to attain some goal, is larger than generally realized. A case is cited of a young woman who stuttered to avoid detection of her extreme language difficulty.

KARLIN, I. W., Stuttering, *Journal of Nursing*, 48 (January, 1948).42-45.

Stuttering is discussed from the standpoints of occurrence, causes, and therapy.

KROHN, MONRO, Dysprosody or Altered 'Melody of Language,' *Brain-A Journal of Neurology*, 70 (April, 1948).405-15.

The prosodic faculty is that faculty of speech which consists of correct placing of stress on syllables and on words and of correct shifting of pitch from syllable to syllable and from word

to word. Defects in the prosodic faculty are known as dysprosody or aprosody. A case history is given of a woman who developed dysprosody following a brain injury.

MACKIE, ROMAINE P., Deaf Childdren under Six Go to School, *School Life*, 30 (January, 1948).5-8.

The training programs for deaf children at Lexington and at Public School #47 are described.

MCKNIGHT, LAWRENCE E., Lycoming Country Pioneers a Mobile Speech Clinic, *Pennsylvania School Journal*, 96 (April, 1948).298-99.

The history, organization, and operation of a mobile speech clinic in Pennsylvania are described.

PHELPS, WINTHROP, Characteristic Psychological Variations in Cerebral Palsy, *The Nervous Child*, 7 (January, 1948).10-13.

The cerebral palsy speech disordered need careful psychological advice to help them balance their mental against their physical possibilities. The desire to speak must not be assumed. His interest and desire must be stimulated so the partial goals set up can be attained progressively.

POWELL, VERA FORD, Kanawha County Is Improving the Speech of Negro Pupils, *West Virginia School Journal*, 76 (September, 1947).18.

Six years ago a program of speech correction for Negro pupils in Kanawha County, West Virginia, was started. The operation of this program is described.

SCHUYLER, JACK, What Is Known about Stuttering, *The American Mercury*, 63 (September, 1946).337-43.

'The past ten years have seen tremendous growth in the understanding of stuttering. Today we can say that it is possible to remedy the malady, particularly in children. With adults the probabilities of success are no way near as favorable, but they also can secure alleviation of the disorder if proper treatment is given.' A review of symptoms, theories, and therapies is presented.

SCRIBNER, FREDERICK, Voice Recording in the English Class, *Scholastic (Teacher Edition)*, (March 1, 1948) 17-T.

Voice recordings in a high school English class helped students correct speech faults.

SHAFFER, LAURANCE, The Problem of Psychotherapy, *The American Psychologist*, 2 (November, 1947).459-67.

The chief problem of psychotherapy at present is improvement through research. We must formulate new hypotheses designed to clarify issues and to suggest experiments. One set of hypotheses for psychotherapy is suggested by the concept that language is used to control one's own behavior. Psychotherapy might be approached as a learning process through which a person acquires an ability to speak to himself in appropriate ways so as to control his own conduct.

SNYDER, WILLIAM V., The Present Status of Psychotherapeutic Counselling, *Psychological Bulletin*, 44 (July, 1947).297-386.

The author presents a general review and summary of the field of psychotherapeutic counselling under the following headings: the psychologist as a counsellor, traditional psychotherapeutic counselling, hypnosis, psychoanalysis, psychodrama, relationship therapy, non-directive therapy, group therapy, and general theoretical considerations. A 426 item bibliography is included.

STEVENS, ELISABETH, Psychodrama in the Speech Clinic, *Sociatry*, 1 (1947).56-8.

Conventional interview-counselling often emphasizes symptoms, relies on mechanical devices, and depends on the ability of the patient to verbalize. Psychodrama can avoid such difficulties and can aid the patient in seeing his problems in better perspective.

TEMPLE, WILLIAM J., Sound Recorder Parade, *cholastic (Teacher Edition)*, (March 1, 1948) 18T-20T.

Tape, wire, and disc recorders are described and evaluated.

TIMBERLAKE, JOSEPHINE B., What Is New in the Hearing Aid Field? *The Volta Review*, 49 (January, 1947).16-20.

'The great reduction in the size and weight of batteries has made it possible so to modify the comfort and convenience of hearing aids that the number of users is increasing at a rate that is visible to everybody who walks along a city street.' Modification of batteries is discussed

as the area wherein lies the 'greatest advance in the hearing aid field.'

TROWBRIDGE, MAJOR BARNARD C., Correlations of Hearing Tests, *Archives of Otolaryngology*, 45 (March, 1947).319-334.

'Comparative studies of the commonly used hearing tests and the correlations of their results indicate that one is not justified in drawing precise conclusions as to hearing efficiency from these methods as they are now employed.' The author examines test data based on examinations of 24,740 patients.

TURCHIK, FRANK, Schwannoma of the Pharynx with Paralysis of the Vocal Cord, *Archives of Otolaryngology*, 44 (November, 1946).568-73.

Turchik presents a case of schwannoma of the pharynx with paralysis of the right vocal cord.

WEISS, DESO A., Organic Lesions Leading to Speech Disorders, *The Nervous Child*, 7 (January, 1948).29-37.

Although speech defects can be the result of either functional or organic causes it is the intelligence and the will of the patient which determine how the speech defect will develop. The kind of speech a person develops depends not only on the condition of his speech organs but also upon his attitude and ambition regarding his speech.

WHEELER, LESTER R. and VIOLA D., Dealing with Auditory Problems in the Classroom, *Education*, 47 (April, 1947).511-15.

'Schools using improved methods of testing hearing find that many of their scholastic failures and personality problems are directly traceable to hearing deficiencies.' The writers discuss the incidence of faulty hearing in the classroom, present a check list of symptoms, and offer suggestions for handling hearing problems in the classroom.

WHITE, FRANCIS W., Some Causes of Hoarseness in Children, *The Annals of Otology, Rhinology and Laryngology*, 55 (September, 1946).537-42.

'Attention is being brought to the fact that all changes in the voices of children are not to be classified as a part of the physiological changes either before or during puberty.' White calls for more careful consideration of hoarseness or of other faulty voice conditions in preadolescents and young adolescents.

WISHART, D. E. STAUNTON, Prognosis in the Hard-of-Hearing Child, *The Laryngoscope*, 56 (July, 1947).444-59.

'Hopeless prognosis for the little hard-of-hearing child must never be given unless the examiner has the ability to examine, has the proper apparatus and environment for testing the hearing, has the ability to apply the indicated therapy and—finally—has the patience and fortitude to do these things himself.' The author discusses a proper program for diagnosis of the hard-of-hearing child.

WORK, WALTER P., Aural Rehabilitation Army Experience, *The Laryngoscope*, 57 (July, 1947).423-43.

'During the recent war years both the Army and Navy demonstrated conclusively that it is practical and sound to treat hard-of-hearing and deafened military personnel in aural rehabilitation centers.' Work outlines the hearing program at Borden General Hospital.

ZANGWELL, O. L., Psychological Aspects of Rehabilitation in Cases of Brain Injury, *British Journal of Psychology*, 37 (January, 1947).60-69.

The author discusses the problems that confront the psychologist in brain injury work and suggests general principles which should govern his approach.

NEWS AND NOTES

ROBERT F. RAY, *Editor*

CAMPAIGN SPEAKING

Your News and Notes editor has the fortunate experience of serving as an assistant to Governor Thomas E. Dewey. The Oregon presidential primary campaign has caused much comment among students of contemporary public address, and, therefore, the following observations may be of interest.

Certainly the campaign emphasized and shed new light upon the power of oratory in contemporary American politics. Both Mr. Stassen and Mr. Dewey spoke under almost all conceivable circumstances—even driving rain did not dampen the public interest or diminish the crowds. From street corners, theatres, radio stations, schoolhouses, college auditoriums, restaurants, labor temples, ball parks, and civic halls, Governor Dewey delivered more than eighty speeches in twenty days—more than forty-five in his first week of campaigning. It was not unusual for him to deliver speeches at breakfast, luncheon, and dinner along with four other extemporaneous speeches in the course of a day. Wherever the candidates went it was 'Speech Day,' and on many occasions the audience far exceeded the population of the community.

The campaign was, of course, climaxed by the debate on the question: 'Shall the Communist Party of the United States Be Outlawed?' Broadcast through the facilities of three major networks it is estimated that eighty million Americans heard the debate. The contest is generally regarded as the turning point in Mr. Dewey's drive for the presidential nomination.

Here is a rich field for a fresh chapter in the history of American public address. The experience certainly emphasizes the significance of effective public speaking in the American political forum.

PLANS AND PROGRESS

At Brigham Young University: The Speech Department has moved to new quarters on the upper campus with a new radio station.

At Denison University: Edward A. Wright, head of the Department of Theatre Arts, has announced that the university has been awarded a scholarship in motion picture research to be known as the Fred Tuerk-Joseph Nellis Scholarship and is to be given to a junior interested in acting or non-acting. This scholarship gives a student an opportunity to learn the mechanics of motion picture production from the inception of story development through production and the cutting and scoring periods of picture-making. Richard Weir, a junior from Riverside, Illinois, who has been assistant electrician for the Denison University Theatre and for the Denison Summer Theatre, is the first recipient. He spent the month of August at the office of Independent Artists, Hollywood, California.

At Centenary College: The chapel, which was formerly used for dramatic productions with most of the play on the apron, has been remodeled with a picture-frame stage, equipped with new scenery, curtains, spots, floods, and border lights. Plans are being made for air conditioning.

At the University of Illinois: The Department of Speech has been granted authority to offer the Doctor of Philosophy degree in speech. Courses and programs have been set up in the areas of rhetoric and public address, in the theatre, and in speech science. In the area of speech and hearing disorders the Doctor's degree will not be operative until the fall of 1949.

The University of Illinois Speech Clinic, in cooperation with the state's Division of Services for Crippled Children, the College of Education, the School of Physical Education, and the Division of University Extension, carried on during the past summer a six-week training course for forty-eight crippled children afflicted with cerebral palsy, cleft palate or lip, and subnormal hearing. The program, which provided kinesitherapy, speech therapy, and recreational activities, was under the direct supervision of the Speech Clinic, directed by Severina Nelson. Twenty-seven speech correctionists, with the status of interns in speech correction, worked with the children. In charge of this group were Marie Shere, instructor in speech, and Richard Brett, of Waukegan high school. The speech correc-

tionists, graduate students in speech correction, had the advantage of using the children's program for a laboratory in which to observe and to do practice teaching.

The trustees of the University of Illinois have approved four-and five-year curricula for the preparation of teachers of the deaf. The facilities of the university and of the day school for the deaf in Champaign will also be devoted to training teachers in this specialty.

At Illinois State Normal University: An attempt is being made to secure the judgments of qualified persons, who are responsible for the direction of high school or college debate activities, concerning the basis upon which debates are rated. Questionnaires have been mailed out asking for a rating for each of the following ten qualities: 1. analysis, 2. information at speakers' command, 3. reasoning and inferences exhibited, 4. adaptation to opponents' case and skill in rebuttal, 5. skill in speech techniques, 6. effectiveness of evidence used, 7. use of language, 8. attitude and conduct, 9. skill in organizing material, and 10. responsiveness of the audience.

At the University of Michigan: The Research Center for Group Dynamics, formerly at Massachusetts Institute of Technology, was transferred to the University of Michigan July first and will be affiliated with the university's Research Center. The chief function of Group Dynamics is to learn more about the forces which control human behavior in groups and to develop a deeper understanding and permit a more intelligent management of human problems. Since its establishment at M.I.T. in 1945, under the leadership of the late Kurt Lewin, Group Dynamics has conducted research on problems of loyalty of individuals to groups, minority problems, group conflicts, and studies on how ideas and attitudes are communicated to various kinds of groups.

At Michigan State College: A three-week Workshop on Basic Communication for Teachers in Secondary Schools and Colleges was held in August. Sponsored jointly by the Division of Education and the Department of English the course was 'for administrators and teachers of communication, speech, English, and journalism who are interested in problems related to communication courses wherein reading, writing, speaking and listening are integrated and taught in one course.' The Workshop staff acted in an advisory capacity; most of their time was spent in consultation with individuals and groups. Staff members who came from other schools included: F. C. Mabie, State University of Iowa; Harold B. Allen, University of Minnesota; Robert C. Pooley, University of Wisconsin; and Lennox Grey, Columbia University. Graduate credit of five term hours was granted for satisfactory participation in the Workshop.

At Northwestern State College: This year for the first time a summer theatre workshop program was offered for advanced students in the theatre; the students produced seven three-act plays.

A sum of money was subscribed in 1937 and placed in the Kenfield Memorial Fund, the interest from which provides a scholarship known as the Coralie Noyes Kenfield Scholarship for Training Courses for Teachers of Hard of Hearing Adults. (The 1948 Scholarship is valued at $100.) The American Hearing Society is the Trustee of the Kenfield Memorial Fund. The applicant for the scholarship must be a prospective teacher who is hard of hearing and who meets certain educational and training requirements. Complete information may be obtained from Miss Rose V. Feilbach, Chairman, Teachers Committee, American Hearing Society, 2431 14th Street, NW, Washington 9, D. C.

At Ohio University: Revision of requirements for majors in the Department of Dramatic Arts and Speech at Ohio University now provide for undergraduate majors in dramatic arts, forensics, speech correction, and radio as well as a comprehensive major. Graduate work is being offered in radio for the first time this year.

At Ohio State University: A state-wide discussion service program has been inaugurated under the direction of William E. Utterback of the Department of Speech. A monthly discussion guide, 'Let's Discuss It,' is being sent regularly to 1200 discussion leaders in the state, and a radio course in discussion leadership is broadcast twice weekly by the university's radio station WOSU. Other services to be offered in the near future include two-day institutes on discussion leadership and the preparation of visual aids for use in group discussion.

The Student Speakers Bureau, formed at Ohio State in the fall of 1947, has grown to an organization of thirty approved speakers covering forty-five topics. Each speaker has been auditioned and coached by members of the Department of Speech. The purpose of the Bureau is to provide civic, educational, religious, and service groups with student speakers. Organizations supplied with speakers pay no fee for the service other than traveling expenses incurred. Pamphlets containing résumés of the speeches, pictures of the speakers, and information on their qualifi-

cations have been distributed throughout Ohio. Subjects covered range from 'Grade Labeling of Foods' to the 'House of English Poets'; from the 'Tennessee Valley Authority' to the 'Political Situation in India.'

At the University of Pittsburgh: Jack Matthews is developing a program in speech correction. He began his work in February. Three courses in motion picture have been added to the speech curriculum. They include courses in The Development of the Motion Picture, Types of Motion Picture, and Film Production. Buell Whitehill is teaching all three courses.

At the Southern Baptist Theological Seminary: Two air-conditioned studios and six practice rooms for speech work have just been completed.

At the University of Washington: The Department of Speech is revising and enlarging its curriculum for next fall. New courses include Parliamentary Procedure, Public Speaking in America, Interpretation of Dialects, Choral Speech, Introduction to Hearing, Audiometry, Stuttering, and Organic Speech Disorders. New workshop courses involving public appearance are being set up in the fields of oral interpretation and radio speech, and the graduate program is being enlarged. The Speech and Hearing Clinic has recently installed specially designed electro-acoustical equipment, the purpose of which is to present both pure tone and live voice to individuals whose hearing is being evaluated. This equipment embodies the principal components found in similar equipment utilized by the Army Hearing Centers during the war. In addition, it has facilities for group pure tone testing, masking in either or both ears, and any combination of the stimuli described. These facilities are now being utilized to provide speech and hearing rehabilitation services to the Veterans Administration.

APPOINTMENTS

At Brigham Young University: Two new members on the faculty, Preston Gledhill and Arch Williams.

At Butler University: George P. Rice, Jr., has joined the staff as professor of speech and director of the Division of Speech.

At Teachers College of Connecticut: Brobury Pearce Ellis has been appointed assistant professor of English in charge of courses in speech and director of the college theatre. Miss Josephine Ryan has been appointed as an instructor.

At Hofstra College: Rhoda M. Sutta has been appointed instructor in the Department of English where she will develop a speech program and organize a speech clinic.

At the University of Illinois: New appointments to the staff of the Department of Speech include the following: E. Thayer Curry, from the University of Washington, as associate professor; as assistant professors, Halbert E. Gulley from the University of Iowa, Henry Mueller from Columbia University, and Glenn J. Taylor from the University of Southern California; as instructors, Coleman C. Bender from Pennsylvania State College; as full-time assistants, Ned Donahoe from Purdue University, William Johnson and Stanley A. Weese from the University of Minnesota, and Jack Mills from the University of Florida; as part-time assistants, Susanna Baltzer from Walter Reed General Hospital; Arno Hill, Mary Homrighous, and Marvin W. Robinson from the University of Illinois; Arthur S. House from the University of Denver; Betty Jayne Miller from Northwestern State Teachers College, Louisiana; Arlyth M. L. Rogers from Knox College; and Anita M. Snydover from Brooklyn College.

At the University of Iowa: LeRoy Cowperthwaite has been appointed instructor in speech to teach argumentation and discussion, and to assist in directing intercollegiate debate teams.

Two new assistant professors in the Speech and Dramatic Arts Department, Lewin Goff with a doctorate from Western Reserve University and Francis Hodge with a doctorate from Cornell University. Caryl Spriestersbach, who received his doctorate in June from Iowa, will be an assistant professor; and Hugh Seabury, formerly of the Air University, Maxwell Field, Alabama, will be an associate professor on the Iowa staff.

At Kansas University: Kim Griffin, formerly director of forensics at the University of South Dakota, will be an assistant professor of speech.

At the University of Kentucky: Gifford Blyton has been named director of forensics after having served at Western Michigan since 1941.

At Louisiana State University: James W. Parkerson has been appointed speech instructor in the Northeast Junior College.

At Memphis State College: Don Streeter has accepted a position as associate professor of English.

At the University of Miami: Tom Lewis has been appointed associate professor of speech.

At Michigan State College: Charles J. Gaupp, Jr., is a new member on the staff this year.

At the University of Minnesota: E. W. Ziebarth has been named by the Board of Regents to succeed Frank M. Rarig as chairman of the Department of Speech. Dr. Ziebarth has been a member of the speech faculty since 1936, and has served as educational director for WCCO and the CBS Central Division.

At State Teachers' College (St. Cloud, Minnesota): Robert H. Wick has accepted a position as instructor in speech.

At Northeastern University: Edward J. Sullivan has been appointed director of dramatics.

At Oberlin College: Paul H. Boase has been added to the speech staff as an instructor to teach courses in public speaking and assist with the forensics program.

At the University of Oregon: Ottman Schlaak has accepted a position as speech instructor to teach radio.

At Pasadena College: Carroll Lahman, who resigned last spring as chairman of the Department of Speech at Albion College, has accepted a position as professor of speech.

At the University of Pittsburgh: The appointments of Jack Matthews as assistant professor of speech and director of the speech clinic; Harvey J. Pope, as instructor in speech and director of debate; Norma J. Reno as instructor in speech; and as lecturers in speech, Mrs. Ruth S. Taschman, Benjamin Elkins, and Mrs. Michael Sortwell.

At Washington University: Earnest Brandenburg, who received his doctorate in speech from the University of Iowa in August, has been appointed assistant professor of English.

ON THE STAGES

At the University of Illinois: Visiting members of the theatre staff of the Department of Speech for the summer session were Constance Welch, professor of acting in the Department of Drama of Yale University; John P. Leland, head of the Department of Speech and director of the theatre at Knox College; and Ned Donahoe, formerly associate director of the Purdue University Playshop.

The summer program of the Illini Theatre Guild, University of Illinois, under the supervision of Wesley Swanson, included 'Dangerous Corner,' directed by Mr. Donahoe; a revival of 'The Beaux' Stratagem' staged in its original manner, with Miss Welch directing; and two short plays written by University of Illinois students, 'And You Cry Alone' by Marvin Robinson and 'A Shot in the Dark' by Stanley Marks, directed by Barnard Hewitt and Lucilla Hall. Technical direction for the summer plays was by Mr. Leland.

At the University of Iowa: Six new plays were presented during the summer session. Offered for the first time on any stage were: 'To Walk the Night,' mystery by Stanley Young; 'Threshold of Pain,' George Williams; 'The Sin of Father O'Neil,' John Pauley; 'After Recital,' Joseph Baldwin; 'Messiah,' Tom Pawley; and 'Mafia,' Louis Gardemal. Known as the Playwrights Experimental Series the program was directed by E. C. Mabie.

At Southern Methodist University: A successful season of dramatic activity was completed by the Arden Club. Plays produced were 'The Man Who Came to Dinner,' directed by J. Barney McGrath; 'Six Characters in Search of an Author,' directed by Brice Howard, who also directed 'Hell Bent for Heaven'; 'Blithe Spirit,' directed by Edyth Renshaw; 'The Little Foxes,' directed by Harold Weiss; 'The Admirable Crichton,' directed by Peggy Harrison; 'Dangerous Corner,' directed by David Russell; and the season closed with Shakespeare's 'Othello' directed by Miss Renshaw.

At Temple University: Madge Skelly, assistant director of the university theatre, and Clemen Peck, technical director, were named managing director and designer, respectively, of the Aspen Players, professional stock group located in the Wheeler Opera House, Aspen, Colorado, the ski resort.

AT THE MEETINGS

The Southeastern Community Theatres Conference: At Jacksonville, Florida, 150 people representing twenty-one theatres in seven states left the Southeastern Community Theatres Conference held March 5-6 inspired with the conviction of being able to serve their own communities better through offering creative outlet, enjoyable recreation, and a new perspective and philosophy about community theatre. This was the first conference of this type in the Southeast since the war. The conference was set up as a permanent organization anticipating annual meetings.

In addition to a series of discussion of operational theatre problems two short business ses-

sions made rapid strides in the adoption of a constitution and discussion of general policy. A board of trustees came to unanimous accord in all matters of general policy:

1. Activities of the conference are to be continued all year round.
2. Dues for member theatres are set up on a sliding scale with a $3 minimum and a $25 maximum, depending upon the average number of their spectators per production. No theatre will be denied membership for inability to pay dues. Donations from other theatres will be requested to make up the difference.
3. It was decided to invite and encourage cooperation and assistance from national theatrical groups such as NTC, ANTA, and AETA.
4. A clearing house for theatrical information will be established at the Jacksonville headquarters where an attempt will be made to find the answers to perplexing problems confronting member theatres and others.
5. It was suggested that theatres in each state form branch organizations to encourage educational assistance from state university extension divisions.
6. News of availability of name professional talent at token cost will be sent to all member theatres.

L. Bramer Carlson of the Little Theatre of Jacksonville was elected president of the conference.

The Kansas Speech Teachers Association: Met in Salina, Kansas, in April, and elected a new president, H. Francis Short of Russell, Kansas. Edith Youmans of Kansas City was elected secretary-treasurer. Ansel H. Resler, retiring president, was in charge of the meeting.

Southern Speech Association Convention: Members of the Southern Speech Association and visitors attending the Southern Speech Convention in Nashville, Tennessee, April 6-10, 1948, participated in a valuable program including several innovations. One of these, the Workshop in Speech Correction and Hearing under the direction of Eugene T. McDonald, opened the convention. Three demonstration clinics met simultaneously, an articulation clinic being conducted by Elizabeth MacLearie, a hearing clinic by George Falconer, and a stuttering clinic by T. Earle Johnson. A joint meeting for general discussion and an open question period concluded the short courses in the Workshop.

'The Fight for Freedom' was the theme of the first general session on Thursday, April 9. Dr. Athens B. Pullias, President of David Lipscomb College, pointed out in an address on 'Freedom through Education' that the purpose of education is to give knowledge with which to attack and dispel ignorance and doubt everywhere rather than to question accepted principles of truth. Addresses concerning freedom of speech, press, and religion were the contributions of President Lester L. Hale, Editor Edward J. Meeman of the Memphis *Press-Scimitar*, and Rev. W. R. Courtenay of the First Presbyterian Church of Nashville. Irving J. Lee concluded the session with a talk on 'Freedom from Speech.'

In the sectional meeting on speech correction and hearing Mamie Fishel described the needs of the cerebral palsied child. Claude Kantner outlined diagnosis and prognosis in cleft palate speech, and John Duffy and Roger Maas gave an account of speech and hearing rehabilitation in the counties and rural areas of Wisconsin. The sectional meeting for radio presented the practical problems of setting up a fundamentals course in radio, operating a school radio program, and cooperating with the local radio station, as related by Duncan Whiteside, David Phillips, and Harold Weiss. Allen Bales added a discussion of the campus wired radio station. American dialect areas and the influence of radio toward standardization were the contributions of C. M. Wise and Harold Weiss to the phonetics section, and David Phillips and Howard Townsend reported on their studies of language in conversation and teaching practices applied to language. In the theatre meeting, last of the Thursday series of sectional meetings, the audience welcomed Marian Winters of the American National Theatre and Academy for a discussion of 'ANTA and the Theatre of the Future.' D. B. Dusenbury urged wider use of plays other than current Broadway successes, and Lillian Voorhees asked of her audience, 'What Price Negro Drama?'; McDonald Held concluded with a discussion of 'Stage Construction and Equipment.'

Variety characterized the programs closing the first full day of the convention. Those interested in the history of public address met to hear Bower Aly, Karl R. Wallace, and Dallas Dickey discuss projects for study and development. A make-up demonstration and impersonation by Richard Corson drew a large audience to observe the use of plastic and rubber make-up. 'Freedom from Speech' was the theme of the Impromptu Merry-Go-Round, an informal dinner held Thursday evening at which the guests provided the entertainment.

Those attending the second general session, Friday morning, April 9, heard a series of in-

spiring addresses in which the convention theme of 'Freedom through Speech' was applied to various areas within the field of speech. Joseph C. Weatherby looked at freedom 'In the Realm of Radio,' Claude E. Kantner stressed 'Social Responsibility in Speech Education and Re-Education,' and Sara Lowrey presented the contributions of theatre and interpretation to freedom. Elton Abernathy concluded the session by pointing out that 'In the Land of the Dumb' a failure of communication means the breakdown of democracy.

A panel discussion on 'The Speech Curriculum' was the program for the third general session. Consideration of the speech curriculum in the secondary school, the teacher training institution, the college, and the graduate school, as presented by Charles F. Webb, Felix C. Robb, T. Earle Johnson, and Bower Aly, with H. P. Constans as moderator, was followed by vigorous discussion from the floor. The general agreement developed that the speech program must be strengthened at all levels.

The sectional meeting on methods and materials convened Friday afternoon to discuss problems at the secondary and elementary levels. The high school fundamentals course and the problem of academic credit were brought to the attention of the group by Carolyn Binkley. Christine Drake presented the group with a classified bibliography of recent publications for use at the elementary level. 'Let's Collaborate,' a plea by Rebekah Cohen, brought the program to a close. Southern graduate research found a place on the convention program in a sectional meeting at which five papers were read. Howard Townsend presented an evaluation of the 'Survey as a Type of Research,' and Francine Merritt explained the procedure and tentative findings in a search for the laws of English stress. Two historical studies, 'The Speaking of William Jennings Bryan in Florida' and 'The Development of Liturgical Drama,' were discussed by Jack Mills and Andrew Erskine. Amy Allen added speech correction to the areas represented with 'The Role of the Rh Factor in the Etiology of Spastic Speech, Stuttering, Aphasia, and Delayed Speech.' Research in the area of public address was given special attention in another sectional meeting at which Karl R. Wallace emphasized the value of research for the teacher of public speaking. Batsell B. Baxter summarized 'The Heart of the Yale Lectures,' and Carroll Ellis analyzed the preaching of Alexander Campbell. Lois Jean Fitzsimmons closed the program with an account of the career of Hilliard and the 'Secession Oratory of Hilliard and Yancey.' The sectional meeting on interpretation was given over to a technical demonstration of the interpretative and impersonative treatment of plays. For this program Mary E. Latimer gave a performance of 'Half an Hour,' by James M. Barrie. After Miss Latimer had read the play in two different styles of presentation, J. Dale Welsch presided over a lively discussion of the relative merit of different techniques used in reading.

Following the sectional meetings, a demonstration in group discussion was presented by Wayne C. Eubank, Charles L. Sullivan, Freda Kenner, and Meredith P. Crawford, under the chairmanship of H. Hardy Perritt. In a consideration of the question, 'How Can Forensic Programs Be Improved?' the panel disclosed the problems underlying a forensic program.

Visitors attending the convention from other parts of the country were recognized at the convention banquet, at which President Lester L. Hale presided. In a stimulating examination of 'Challenges We Face,' Rupert L. Cortright, President of the SPEECH ASSOCIATION OF AMERICA, demanded that reluctant educators take a forthright stand and assume the leadership of a faltering world.

Two opportunities to enjoy the theatre took members and guests to performances of 'The Purple Lily' at Fisk University and 'Othello' at Vanderbilt University. In connection with the convention the annual Southern Speech Association Tournament and the Student Congress of Human Relations were held under the direction of Wayne C. Eubank and Bertha S. Hunt. Another valuable service performed by the program committee was the arrangement of conferences at which graduates might confer with representatives of speech departments and shop talks by various advertising groups.

Charles A. McGlon of the Southern Baptist Theological Seminary was elected president and the association voted to hold its next meeting in Waco, Texas, April 4-9, 1949, when Baylor University will act as host.

(Reported by Francine Merritt, Louisiana State University.)

The Central States Association Convention: The Association held its largest post-war conference April 2-3, in the Congress Hotel, Chicago. Over 600 members registered for the meeting and attended its sessions. Yet in many ways mere numbers fail to give any indication of the vitality of the conference. Sessions were plentiful, interestingly-planned, and well-attended.

When President John W. Black called the first general session to order on Friday morning rep-

resentatives from all thirteen states of the Association highlighted speech activity throughout the Midwest. If there was any one refrain which dominated these reports it was that of the pressing need for more teachers of speech. Every state seemed to be lacking enough teachers to warrant the conclusion that the demand will not be satisfied for some time to come. Iowa reported work in the formulation of curricula in speech. Although this project is unfinished as yet, when finished the printed reports may be secured from the Iowa State Department of Education.

Meetings were held in the areas of rhetoric and public address, playwriting, intelligibility, radio, speech correction, interpretation, experimental phonetics, speech education, speech training for adults, the communications center, descriptive phonetics, theatre, testing, high school forensics, speech education, pedagogy, and high school dramatics. The conference brought before its members several speakers from outside the field of speech. Papers were read by President Frank H. Sparks, of Wabash College; Robert Harmon, wired-wireless expert of Harmon Electronics Company; Earl Wynn, director of the communications center of the University of North Carolina; John S. Kenyon, professor of English of Hiram College; John Dunn, public relations director of the University of Oklahoma; and Joseph Seibert, chairman of the Department of Marketing in the School of Business Administration of Miami University. One item of interest was the fact that the session on experimental phonetics was revived for the first time following the war. An extremely interesting session resulted.

University luncheons were held—and well attended—on Friday by the Universities of Michigan, Wisconsin, Northwestern, and Ohio State. The Association luncheon was held Saturday noon with Frank Rarig, retiring chairman of the Speech Department of the University of Minnesota as speaker. His subject was 'Our Speech and Our Inter-personal Relations.'

At the executive council meeting on Thursday it was decided to hold the 1949 conference in the Hotel Fontenelle, Omaha, Nebraska, on April 15 and 16. Leroy Laase, chairman of the Speech Department of the University of Nebraska, was elected president of the Central States Speech Association for the coming year. Darrell Gooch, of Howe High School, Indianapolis, Indiana, was elected vice-president. Retiring President Black was instructed to appoint a committee to study the advisability of publishing an Association quarterly. This committee was instructed to report to the executive council which has the power to act following a study of the problems involved in the project. (Reported by Harry M. Williams, Miami University, Oxford, Ohio.)

The Eastern Public Speaking Conference: Met for its thirty-ninth annual meeting at the Hotel New Yorker, April 15-17, under the presidency of Russell H. Wagner of the University of Virginia. The attendance of 515 persons set a new record. Teachers in all phases of communication, public address, discussion, theatre, radio, and speech correction, representing educational levels from elementary to graduate school, came from eleven states. Twenty-one programs were devoted to aspects of the general theme: speech, aided by vast improvements in machines and methods, will increase its influence tremendously in the changing world of the immediate future. Two other professional groups met concurrently with the conference: the New York League for Speech Improvement and the New York State Speech Association. Fourteen firms, associated with the publishing, technical, and other phases of the teaching of speech, displayed and demonstrated equipment.

The conference elected as officers for next year: Wilbur E. Gilman, Queens College, president; H. J. Heltman, Syracuse University, vice-president; Earl H. Ryan, the City College of New York, secretary-treasurer; and Olive B. Davis, Hunter College High School, member-at-large. Continuing as members of the executive committee will be: Joseph F. O'Brien, The Pennsylvania State College; Russell H. Wagner, University of Virginia; and Ruth Demon, Russell Sage College.

Six speakers addressed the general session Friday morning, April 16: Magdalene Kramer of Columbia University, Past President of the SPEECH ASSOCIATION OF AMERICA, on 'Achievement and Promise—A Report of the Convention of the SPEECH ASSOCIATION OF AMERICA, December 29-31, Salt Lake City, Utah'; Joseph Schappert, director of industrial education, National Metal Trades Association, on 'The Need for Speech in Industry'; Alexander Kirkland, director and actor, 'Speech and the Theatre'; Elissa Landi, teacher, novelist, playwright, and former star of the stage and screen, 'Speech for Radio and Television'; J. B. Orrick, director of public relations for the United Nations, 'Speech and the United Nations'; and Rupert L. Cortright, Wayne University, President of the SPEECH ASSOCIATION OF AMERICA, 'The "New Look" in Speech for 1948.'

President Wagner and Wilbert Pronovost of

Queens College addressed the general sessions Saturday morning, April 17. Norman Chalfin, consulting engineer and former editor of *Radio News* discussed wire and tape recorders at a symposium, 'New Equipment for the Teaching of Speech and Drama,' directed by Professor Pronovost; Eleanor Ronnei, New York League for Hard of Hearing, spoke on audiometers and hearing aids; and Buell Whitehill, Jr., University of Pittsburgh, explained the use of motion pictures in the teaching of speech.

Former Governor Harold G. Hoffman of New Jersey was the luncheon speaker.

Cyril F. Hager, of Syracuse University, organized the sectional meeting on rhetoric and public address. The meeting sought to clarify the relation of rhetoric to the field of communication. Speakers were Wilbur S. Howell of Princeton University; Harold D. Lasswell of the Yale Law School; and Henry C. Youngerman of Syracuse University.

Arthur C. Cloetingh, The Pennsylvania State College, led the sectional meeting on dramatics on the topic, 'An Integrated Program of Dramatics in the Schools and Colleges.' Speakers were: Fred Blanchard, New York University; Inez Norman, Garden City High School, New York; Edwin B. Pettet, Princeton University; Janice Van De Water, Brown University; and Albert McCleery, Fordham University.

James M. Mullendore of the University of Virginia conducted the symposium on 'What Can the Classroom Teacher in the Elementary School Do to Improve the Speech of the Pupils?' Talks were given by Letitia Raubicheck, director of speech improvement, New York City; Virginia L. Kehoe, Fort Hamilton High School, Brooklyn; Jon Eisenson, Queens College; C. K. Thomas, Cornell University; and Marian L. Gilmore, State Board of Health of Delaware.

Mary T. McGrath, New Utrecht High School of Brooklyn, presided at the symposium, 'Progress in the Advancement of Speech Education.' Speakers included: James M. Mullendore, University of Virginia; Madelene Carroll, Public Schools, New Haven, Connecticut; John V. Hawley, supervisor of youth service council; and Phyllis Weidig, formerly with the Rehabilitation Service, Medical Corps, Armed Services. Leaders in discussion were: Dorothy I. Mulgrave, New York University; George E. Brooks, Springfield College; and Edmund A. Cortez, University of New Hampshire.

Earl H. Ryan, City College of New York, guided the radio and television section. The speakers were: Seymour N. Siegel, director of station WNYC; Robert Hudson, director of education, Columbia Broadcasting System; and Paul Denis, radio and television columnist for the *New York Post*.

Gordon Hostettler, Temple University, conducted the debate and discussion section. Participants were: John B. Roberts, Temple University; H. V. Cordier, Allegheny College; David Potter, Rutgers University; George G. Connelly, Williams College; and J. Calvin Callaghan, Syracuse University. Leaders in the discussion were Rupert L. Cortright, Wayne University, and Joseph F. O'Brien, The Pennsylvania State College.

Nine sectional meetings or demonstrations were held Saturday afternoon. Four dealt with speech on the levels of elementary, secondary, college and university, and adult education levels. They were presided over respectively by Frances B. Tibbits, Newark Public Schools; Lillian O'Connor, Wadleigh High School, New York; J. H. Henning, West Virginia University; and Charles A. Fritz, New York University. Individual speakers on elementary school problems were: Clark H. McDermith, Superintendent of Schools, Passaic, New Jersey; Grace Dooley, Board of Education, New York City; and Darrel J. Mase, Newark State Teachers College. Papers on secondary school speech were presented by Laurence Goodrich, Oneonta State Teachers College, Oneonta, New York; Estelle L. McElroy, Central High School, Bridgeport, Connecticut; Evelyn Konigsberg, Richmond Hill High School, New York; and Evelyn Hill, Erasmus Hall High School, New York. Speech in colleges and universities was critically appraised by Robert B. Huber, University of Vermont; Edmund Cortez, University of New Hampshire; Carroll C. Arnold, Cornell University; and Martin T. Cobin, West Virginia University. Adult speech education was discussed by Edwin L. Stevens, George Washington University; Harold P. Zelko, The Pennsylvania State College; Robert F. Young, Amherst College; and David G. Powers, Queens College.

Participants in the section on Graduate Study in Speech and Drama included Jack Matthews, University of Pittsburgh; Bower Aly, University of Missouri; Lester Thonssen, City College of New York; and Magdalene Kramer, Teachers College, Columbia University.
(Reported by George P. Rice, Jr., Butler University.)

The Washington State Speech Association: Met in early May and elected John Hoshor of the University of Washington president for the coming year. Other officers included Kurt Bargmeyer, Puyallup Public Schools, vice-president;

Janice Loschen, State College of Washington, secretary; and Hazel Brain, Ellensburg Public Schools, treasurer. Outgoing president, S. J. Crandell, State College of Washington, presided at the two-day annual convention held at Ellensburg, Washington.

The Louisiana College Conference: Met at Lafayette in the spring with Southwestern Louisiana Institute serving as host. The theme of the Speech Section was 'A Well-Rounded Speech Department in Every Louisiana College.' President of the Association is Waldo Braden, Louisiana State University.

The Civic Forum League for Secondary School Students, sponsored at Temple University under the direction of Dr. Gordon Hostettler, held its annual model national convention, with 1200 high school student delegates, from 72 high schools, and broadcast its proceedings over WFIL, WIBG, Mutual Network, and televised them over WFIL-TV, with the ABC commentator, Tris Coffin, as master of ceremonies.

A Conference on the Education of the Cerebral Palsied Child: Was held late in July at Illinois State Normal. Those attending included teachers, supervisors, administrators, health educators, parents, and social workers.

PERSONAL NOTES

J. Jeffery Auer, chairman of the Speech Department at Oberlin College, taught at the State Teachers College, Eau Claire, Wisconsin, during the past summer.

Paul D. Bagwell, of Michigan State College, has been elected president of the United States Junior Chamber of Commerce. He will be on leave from his position as head of the Department of Written and Spoken English, for the year beginning July 1, 1948.

John F. Baird was a visiting director in the Dramatic Art Department at the University of Iowa this summer. Other guests have been playwrights Lynn Riggs, Stanley Young, and Kenyon Nicholson.

Leland Chapin, of Stanford University, has been made a member of the Guild of Stirling, Scotland. The oath of Guild Brother was administered to Dr. Chapin by Paul C. Edwards, Stanford trustee, who acted under a special commission from the dean of the historic Scotch guild. This is the first time in the history of the ancient guild, founded in 1119 A.D. by Alexander I, King of the Scots, that an American has been granted membership in the Guild. Dr. Chapin received his doctorate from the University of Edinburgh in 1938. He was made a freeman of the Royal Burgh of Stirling during a visit to Scotland in July, 1947.

Nancy J. Ford, who has been convalescing from a serious illness, has accepted the invitation to return as professor of speech at Walker College, Jasper, Alabama. Miss Ford was formerly head of the Department of Speech at Buena Vista College, Storm Lake, Iowa.

Robert G. Gunderson was promoted to assistant professor of speech at Oberlin College in July.

Wilbur Samuel Howell, associate professor of public speaking at Princeton University, has been awarded a Guggenheim Fellowship for the academic year 1948-9 to complete a study of the theory of rhetoric and the theory of poetry in England and America from 1580 to 1900. He plans to work at the Bodleian Library until Christmas; and at the Huntington Library and the Widener Library until June. During his absence Dean Jeremiah S. Finch will be in charge of the courses in public speaking and will be assisted by E. W. Borgers and Albert Austen, both of whom were formerly at Queens College.

Alethea Smith Mattingly, associate professor of speech at the University of Arizona, has been granted a leave of absence from the university for 1948-9 and will be an exchange associate professor of speech at the University of Hawaii during that time.

Dorothy E. Remley, associate professor of speech in MacMurray College, Jacksonville, Illinois, served as visiting associate professor of speech in the University of Arizona for the second semester of 1947-8.

Charles Shattuck, of the theatre staff at the University of Illinois, has been granted a year's leave of absence for 1948-9. He will direct the Experimental Theatre at Vassar.

Elden T. Smith, chairman of the Speech Department at Bowling Green State University, received his doctorate from Western Reserve University at the February convocation. In 1946-7, while on leave of absence from Bowling Green, Dr. Smith was granted a Rockefeller Foundation Fellowship by the National Theatre Conference. During the year he directed plays at Western Reserve University and at the Cleveland Play House.

SUSTAINING MEMBERS

The names of sustaining members have been omitted from this issue. The current list may be found in SPEECH MONOGRAPHS, out this month.

The complete list will appear in the December JOURNAL.